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Vol. XXXII. No. 3.
March, 1905.

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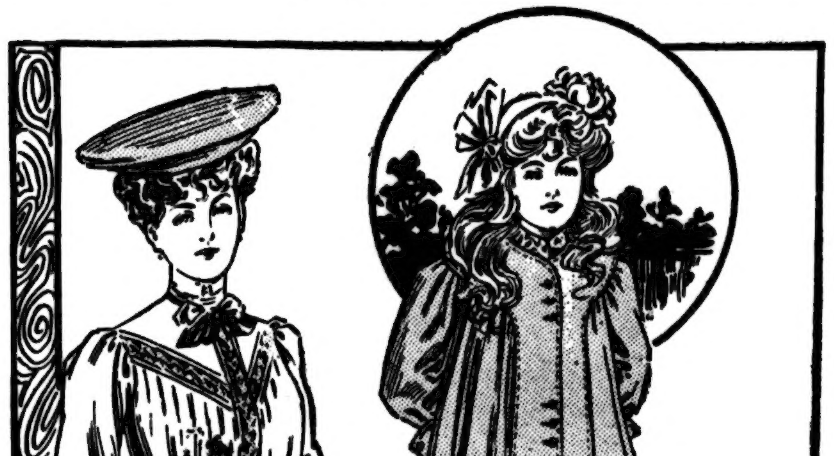

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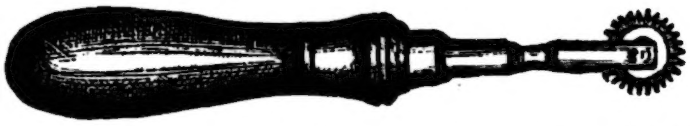

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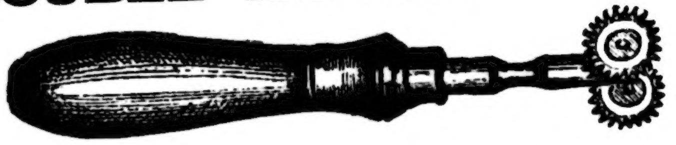

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VOL. XXXII.—No. 3. MARCH 1, 1905.

Myra's Journal.

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PRINCESS MARY OF PLESS,

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SPENCER EDGE. 1901

Notes for the Month.

THIS number illustrates all the chief changes which separate the spring from the winter styles. Three changes are very marked—coats, sleeves, millinery. The skirts are very full and flowing, but full skirts have been in for some time.

One of the new coats—a charming little model of French type which is to be very popular—forms the subject of one of our Free Patterns this month. The four Free Patterns are a really valuable set, including (besides the coat just mentioned) a beautiful and comfortable cycling skirt; a handsome shirt blouse, and a smart spring coat for a little girl. The four supplementary Dressmaking Lessons deal with four representative and highly useful models—the latest full walking skirt, a capital suit for a boy, a very pretty chemise, and a dainty cache corset.

All the newest models are illustrated in this, our Early Spring Number. The full and flowing skirts, which will be exclusively worn, are illustrated on almost every page, and there is a group of six typical models on page 41 for all kinds of spring materials. New skirts and the newest coats are plentifully illustrated, especially on pages 26 and 27 and page 9. Nos. 5022, 5024, and 5025 are an epitome of the new coat styles, all partaking of the nature of one of these three most representative styles. No. 5024 is a beautiful little coat. No. 5022 is exceedingly elegant.

An illustration which deserves careful attention is the group of sleeves and belts on page 38. Here are to be found all the representative styles in these two important details of dress—it is not too much to say that the average woman, when studying the "up-to-datedness" of her neighbour's dress, will look chiefly at her sleeves and belt! The new belts are uncommonly smart, and are quite a feature of the new bodices.

Evening dresses will be found on pages 19, 22, and 23, evening styles for matrons being sketched on page 42. Three lovely tea gowns are sketched on page 18—very artistic and graceful models. Elegant theatre and afternoon blouses are plentifully illustrated. There are five excellent models on page 20. Smart shirts will be found at Nos. 5027-5032, No. 5085, &c.

Next month (April Number) will be our special Spring Number, which will be crammed with the smartest novelties of the season. Four splendid Paper Patterns will be presented free—a complete costume (a new full skirt and smart little coat to match), a dainty theatre blouse, and a charming little dressing-gown for a child.

The four supplementary Dressmaking Lessons will deal with a most pretty and convenient dressing jacket, with a lovely art tea-gown, with a very pretty shirt blouse, and last (not least), with the most important topic of sleeve renovations—a matter which women of small pin money must consider, as they have blouses on their hands, bought at the end of the year and scarcely worn, which are quite impossible now, owing to the marked change in sleeves.

At this time of the year one's gowns are often in need of renovation, and, owing to the change in the shape of the sleeves, it will be quite necessary to re-arrange this portion of the bodice. When dealing with a dress which has sleeves that are quite full at the wrist, it is possible to take them out at the armhole and replace them upside down, thereby bringing the fulness to the shoulder. Should the bodice itself be cut with a long shoulder seam, it is, of course, a simple operation to shorten it. When the existing sleeve is full at the elbow, it may be inserted upside down and made into a puff sleeve, which terminates at the elbow with narrow ruffles or a cuff.

Court dresses will be illustrated for the important May Courts, and all the smartest, typical styles for evening functions will receive attention. A variety of pretty blouses will be given, for day and evening wear. Styles for children of all ages (from the youngest) will be illustrated, and a capital article on the making of an up-to-date corset (by Miss Prince Browne) will be given, plentifully demonstrated by diagrams to assist the novice. Some charming cross stitch embroidery will be illustrated and described—to decorate nightdresses, dressing gowns, &c.

A very good Court dress is illustrated this month, sketched on page 15. Very little alteration would adapt this for a very dainty bridal costume, with its lovely embroidered skirt and firm satin train. A little of the embroidered material at the neck and lower sleeve (lined with satin) would suffice. The satin lining would be a necessity, as this year it is not considered good style for brides to wear what is obviously going to be an evening or Court dress with only a flimsy transparency covering neck and arms. The up-to-date bridal dress is high necked and long sleeved.

A very nice Confirmation dress for a girl is sketched at No. 5053. Made in white cashmere or any of the new thin face cloths, this would make an admirable best frock for the summer just as it is, with no alteration at all. For a boy, novices in tailoring could easily turn out the smart tweed or serge suit illustrated at No. 5035.

Evening wraps have changed, the loose coat merging into the draped cloak. One of the prettiest, cheap, simple evening wraps of the moment is nothing more or less than a shawl of white cashmere, edged with wide white silk braid, accordion kilted, and by one band of the plain braid laid on flat.

From long shoulder seams and sleeves with much fulness at the elbow, pouched bodices and general floppiness, we have suddenly progressed to leg of mutton sleeves, tight-fitting waists, coats and vests, and it really is a hard matter to persuade the clothes which we bought at the sales to assume a modish air.

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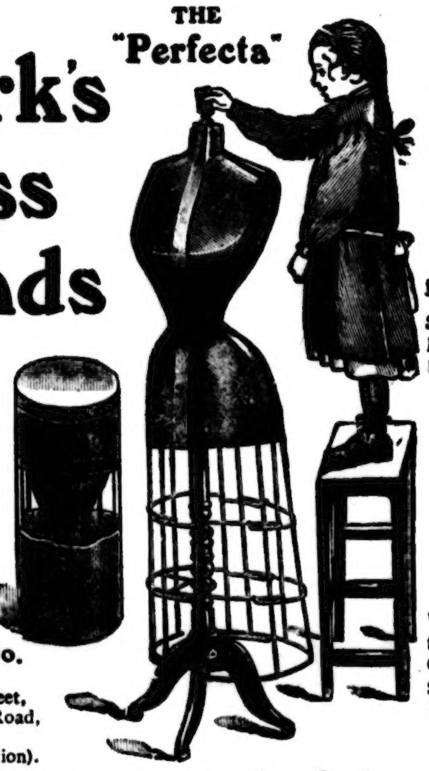

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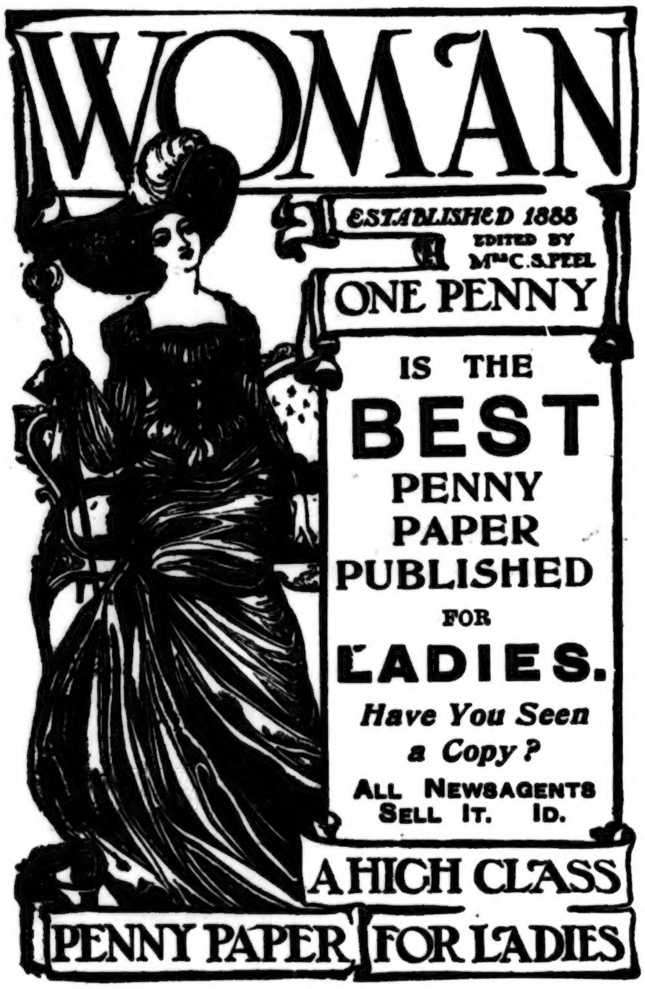

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Madame Jeanne, 77, Claverton Street, London; experienced DRESSMAKER; renovations; ladies' materials; moderate.

Cornflower-blue RUSSIAN COSTUME, detachable front; good condition; 23½, 36, 43; 10s., or exchange for black material. M3484

Lady visits clients' houses, FACE MASSAGE; special scalp treatment; superfluous hair removed; manicure; moderate terms. M3489

BLOUSES, any design, to measure, 4s. 6d.; patterns free.—Ellis, 26, Foxbourne Road, Balham.

DRESSMAKER, daily; blouses, dresses, mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

Superior DRESS STAND for sale; perfect condition; bust 36, waist 24; price 9s. 6d.—Dressmaker, 67, Binfield Road, Clapham.

Red CLOTH SKIRT, COAT, satin lined, 8s. 6d.; 23, 33, 38; 10s. parcels; fitted bag, 5s. 6d.; TRAVELLING CANDLESTICK, 2s. 6d. M3490

BLOUSES, any design, to measure, 4s. 6d.; patterns free.—Ellis, 22, Ritherdon Parade, Balham.

Grey ZIBILINE RUSSIAN COSTUME, beautifully trimmed black silk; lined throughout; coat satin; 34, 38; 17s. 6d. M3491

Millicent Wright, 45, Artesian Road, Bayswater; LADIES' OWN MATERIALS; terms moderate.

Hand-knitted BED SOCKS, 1s.; dainty ENVELOPE SACHET, 2s. 6d., post free. M3492

New black SERGE COAT; never worn chesterfield fitting back; 10s. M3493

USEFUL PARCEL; three dresses, 22, 40, black coat, boots, fours; 10s. 6d.; free. M3494

Large, useful LINEN HOUSE APRONS, from 1s. 10d; good quality black SATIN DRESS APRONS, 3s. 3d. M3495

CROCHET LACE, chemise tops, knicker sets, d'oyleys, collarettes, crochet edgings, insertions for trousseau, &c.; beautiful designs and artistic work; extremely cheap; approval.—Altobel, Hadlow Place, Norwood.

DEFECTIVE EDUCATION REMEDIED by strictly private correspondence lessons; all subjects; letter writing speciality; twelve lessons 7s. 6d.; certificated teacher.—Mrs. Timms, Gaydon Fields, Warwick.

PARIS RABET TIES, 1s. 3d.; COLLAR-BANDS, 9d.; ringdoves, silkworms.—Eden, Eaglescliff, co. Durham.

Red JERSEY BOLERO, 4s.; cream-flowered VOILE BLOUSE, 4s. 6d.; reference, approval. M3479

TWEED COAT and VEST, 15s., or exchange.—12, Malvern Villas, Acton, W.

DRESSMAKER; good fitter; ladies' houses; references.—J. L., 3, Breck Place, Liverpool.

Lady visits clients' houses, FACE MASSAGE; special scalp treatment; superfluous hair removed; manicure; moderate terms. M3489

DOYLEYS, CROCHET, NETTED HAIR-PIN, BRAID from 4d.; TRAYCLOTHS from 1s. 9d.; approval. M3498

LAMP and ELECTRIC LIGHT SHADES RE-COVERED.—Marian, 33, Lithos Road, Hampstead.

VISITING OR BUSINESS CARDS (no plate required) printed in the very best style and packed in neat boxes; ladies, 1s. 9d. per 100; gents', 1s. 6d.; 50 either, 1s.; no extra charge for address; or, including leather card case, 1s. 8d., post free. Five quires good NOTE PAPER, printed with any address, 1s. 6d. and 2s. 3d., post free. M3499

BLOUSES, any design, to measure, 4s. 6d.; patterns free.—Ellis, 26, Foxbourne Road, Balham.

Lady paints effective TABLE CENTRES, PIANO TOPS, &c., on silk mirror velvet; raised flowers; novel designs; 27 by 14, 6s. 6d.; 36 by 12, 7s, 6d.; 50 by 12, 10s. 6d.; cert. S. Kens. M3500

Exchange (lining damaged) OPOSSUM RUG, cost £7, for gold muff chain. M3501

Gent.'s RAINCOAT, new, sell 27s.; 5ft. 8in. —F., 45, Artesian Road, Bayswater.

Successful Art Needlework Exhibitor disposes of Work cheaply.—Badcock, Barlescombe, Wellington, Somerset.

KEYSTONE TYPEWRITER, good condition, sent carriage free, carefully packed, for £2 10s.— M3502

MILLINERY, thorough; personal instruction; prospectus free.—W., 13, Adam Street, Manchester Square.

POSTCARDS EXCHANGED, British and foreign. — Curnow, Cildraham, Mile End Road, Norwich, England.

FURNISHED SEASIDE COTTAGE near Bognor; plate, linen; 5s. week. M3503

Wheeler Wilson No. 2 TREADLE MACHINE; perfect order; cost £7 12s., take £3. M

To Dressmakers.—For Sale, a DALLI IRON GAS STOVE and 2 IRONS, CUTTING BOARD; all in good condition; 10s. M3505

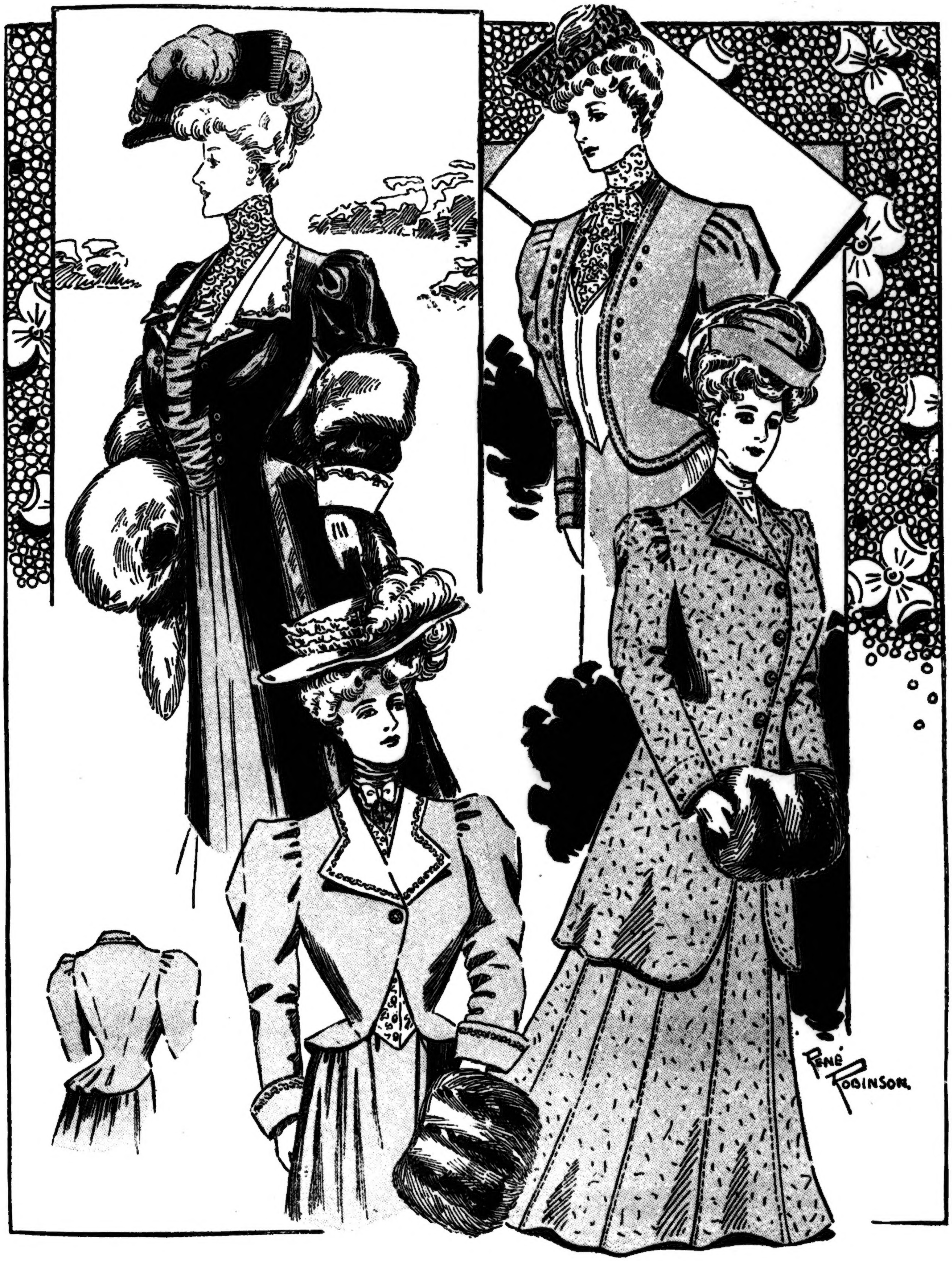
Advertiser visits to Cut and Fit Linings.—P., 53, Guildford Road, Greenwich.

GREY TWEED COAT and SKIRT, 23, 34, 38, misfit; never worn, 15s. 9d. Approval; deposit.—Mrs. Hugh Penfold, Ashford, Kent.

DRESS MAKING.—Ladies' Own Material made up, Blouses, &c.; or renovations.—Mrs. Evans, 5, Lealand Road, Stamford Hill, N.

No. 5022

No. 5023



No. 5024

No. 5025

REPRESENTATIVE MODELS OF THE NEW SPRING COATS.

For Description see Pages 36 to 42.

Price of Paper Patterns Long Coats, each 1s. 0½d.; *Short Coats, each* 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

News from Fashion Centres.

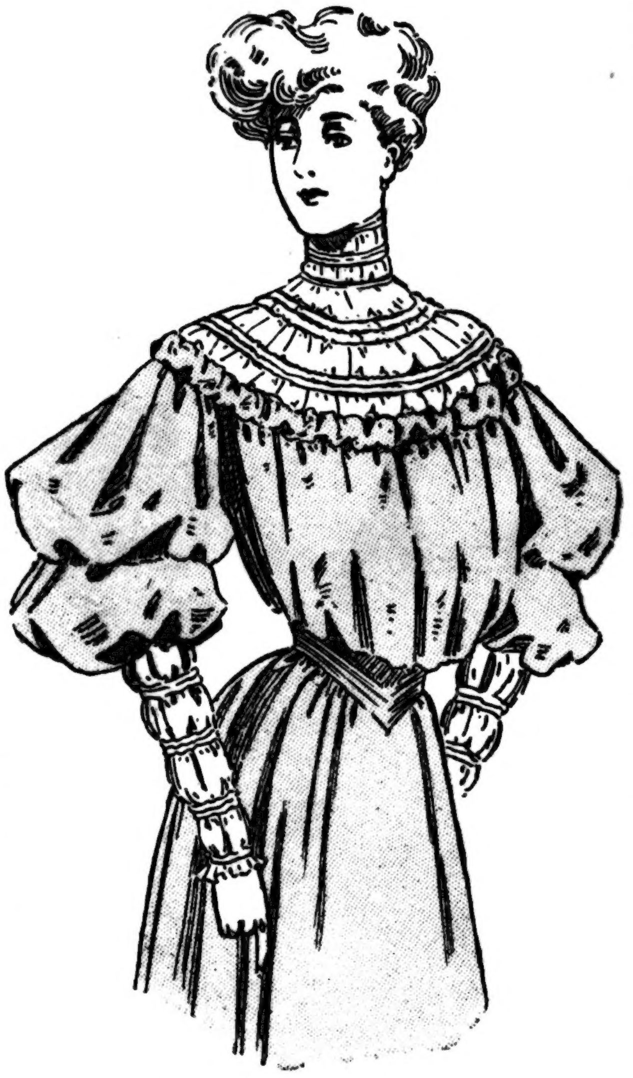
THE extraordinary lack of originality noticeable from the first in the sudden change in styles is as marked now as it was in the last weeks of the old year. Certainly there is a decided change in dresses, coats, and hats; but instead of developing and altering old styles (as French *couturières* have generally done in the past), models to-day are ruthlessly copied from old books, newspapers, caricatures, &c. For instance, the new small hats; these are counterparts of the head-gear worn by Leach's crinolined ladies in his cartoons of the fifties. The newest hats (from France they come) are the "pill-box" turban, or "pork-pie," and the small boat hat, both tilted almost on the nose of the wearer. To get the right effect they are supported by high *bandeaux* at the back, or piled-up hair—it is only to be hoped that the hideous *chignon* of the sixties is not to return for the purpose! Then the new sleeve—what is it but the *gigot* of the early thirties (and earlier) revived some ten years ago? The full skirts are held out by stiffened underskirts (sometimes helped by a *steel*), and the newest coats have short fluted basques—all intended to widen the figure, except for a small waist and a yet smaller hat.

But, fortunately, women have waxed wiser during the course of the latter half of the old century—a marked tribute to the improvement in women's education. The foreign dressmaker of note may reproduce forgotten monstrosities, but the bulk of women will refuse to adopt them now, though they will take them in modified form, and thus permit the present very marked changes. And when this is the case there is always a choice of styles. Side by side with the "pill-box" is the picturesque large hat decked with feathers, and, as an alternative to the very full skirt is the neater, more becoming "flowing" skirt, fairly fitting at the top, the breadths shaped to flow gracefully below the knee—quite the most graceful skirts which recent years have granted to us.

For the present, the short French coats are very pretty, as the basques are not abnormally fluted. The full skirts, of course, require a loose basque, and as the new coats ought to fit the waist, a fluted basque is an absolute necessity.

This is to be a "satin" spring. All sorts of satins will be used, and satin taffetas (especially *shot* varieties) will be to the fore. Firm black satins are once more being utilised for coats, afternoon skirts, and complete dresses, the latter with collars and cuffs of rich-looking, thick lace. A great deal will be done with brocade and velvet for Court and rich evening gowns, the latter made in princess form, or in the stately Louis XV. styles. Not that diaphanous materials will be discarded—full evening and afternoon gowns for the summer will be very light and transparent, much pleated, gathered, puffed, and lace of all sorts will be as much used as ever. Taffetas—shot or figured—is to be a favourite material for afternoon gowns in the late spring and early summer.

The floral hat will again be a feature. The small "pill-box" will be seen a mass of flowers, and there have been prepared for the Riviera (a sure forecast of summer fashions can always be taken there) hats with crowns of cool-looking green leaves and wide brims covered with flowers. These are very pretty, but only suit young faces. Too much floral *garniture* is a mistake for older women, as the fresh-looking petals contrast too strongly with the fading face. By the by, the small French hats want very pretty hair and a well-dressed coiffure, but the prevalence of false hair nowadays makes the older woman in this particular one better than her younger sister, who is contented with her own hair.



No. 5026. A Pretty Blouse.

For Description see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Where flowers are introduced at all into the new spring millinery, they are used extensively. Whole toques are of flowers. Many straw hats have floral crowns, or else the brim is lined with flowers and leaves. Many of these floral hats have a tulle veil arranged on the brim, white for a pale shade, of the flower colour if the tint is a very distinct one. All-red or all-blue hats should have a red or a blue veil.

The new straws are very pretty. Manilla straw will be fashionable, also fine (expensive) chips of various shades and pure white. Coarse fancy straws will be to the fore, of all colours, these being principally reserved for morning wear, and accompanying smart tailor-mades. Once more the French sailor has appeared, trimmed very flatly, but the flat effect removed by supporting the back on a high *bandeau*, or piled hair, so that the front of the brim comes well over the eyes.

This new fashion of adjusting the hat will not suit English girls nearly as well as it does the short-faced, coquettish heads of the *belles* of France—whence the fashion comes. But hats of the picture type can be worn further back, though these are much tilted, chiefly from left to right towards the back by means of very wide *bandeaux*. The picture hats are chiefly trimmed with large and numerous feathers, and are a very agreeable change from the tiny hats which perch on the top of very extensive coiffures—the higher and more elaborate the coiffure, the smaller the hat; this seems to be the rule in Paris.

For day wear, coats both short and long are the mode, and one may take one's choice of many varieties. There is the tight-fitting coat of the Newmarket order, double or single-breasted, and with or without a hip seam; the Directoire coat, with its long tails; the Louis XVI. coat, with its lapels, cuffs, and basque, and all kinds of little coatees with short, full cross-cut basques.

The smart dressmakers are making these coats in velvet and in taffetas to wear with skirts of cloth or crêpe of a different colour or tone of colour.

A charming costume of dust-coloured face cloth has the skirt quite full, plain, very long in front, but untrained, the Directoire coat of brown velvet and a tight-fitting vest of the cloth with enamel buttons and a touch of faint-coloured embroidery. The velvet sleeve ends in cuffs at the elbow, and tight rucked sleeves of the cloth clothe the arms from elbow to wrist. The neck is filled in by a *gilet* and jabot of lace.

A lovely gown for restaurant dinners is composed of broderie Anglaise and Valenciennes lace, and to wear with it there is the quaintest little draped coat with a frill-like basque of cherry-red taffetas. Many of these coatees are cunningly draped across the bust, and are extremely elaborate and difficult to fit, and practically all of them have elbow sleeves of the leg-of-mutton order.

In Paris, elbow sleeves and long gloves are worn even in the afternoon for parties, but this is a mode which has not as yet commended itself to Englishwomen. It will very probably become more general in London when the summer arrives.

It seems probable that light-coloured and white cloth dresses will be as well worn as ever this spring, and there are signs of the revival of the cape and even of the shawl as an evening wrap. Some cashmere shawls are being utilised for the purpose with the best effect, lined with Liberty satin.

"I thought I must write to tell you how very pleased I am with the skirt pattern you sent me."—E. H.

Descriptions of the Free Patterns.

A SMART CYCLING SKIRT.

THE seven breadths flow out slightly and are joined by lapped seams. A capital model for cycling, it is also an admirable walking skirt. The pattern is in four pieces—half the front, one back, two sides. The skirt cuts very economically out of serge, or any material which has no distinct up-and-down to interfere with reversing the breadths. The diagram shows how to lay the pattern pieces on 4 yards of 48-inch material, which is opened out and doubled beneath back and one side, so that each is cut in duplicate. Above, the single material is folded (selvedges meeting), the front centre of front pattern being laid along the fold, so that it is cut in a single piece, the second side being cut in duplicate. The inverted box-pleat is wheelmarked on the back pattern, which is so arranged that back centre lies along the selvedge.

Tack together backs, sides, and front according to the notches. Arrange the pleat and try on. Stitch and press the seams, leaving free 10in of the tablier seam for an opening. All the seams but the back centre are lapped, and it is advisable to make any great needed alteration here, interfering with the lapped seams as little as possible. Cut a lining on the skirt pattern, seam and press it, re-arrange the pleat; try on again. Turn up the lower edge over the lining on the wearer, as the inner edges of the pleat will peak downwards and show beyond the general line unless the length of the skirt is curtailed there. Shrink the hem to shape. Stitch down the whole hem closely, the raw edge inside being covered with a Prussian binding. The top edge is bound, and the opening is finished with felled and stitched straps of silk. It can close with buttons or with glove stud skirt tapes. The pocket is inserted in this opening. The skirt can be unlined if preferred, but tailors now line cycling skirts.

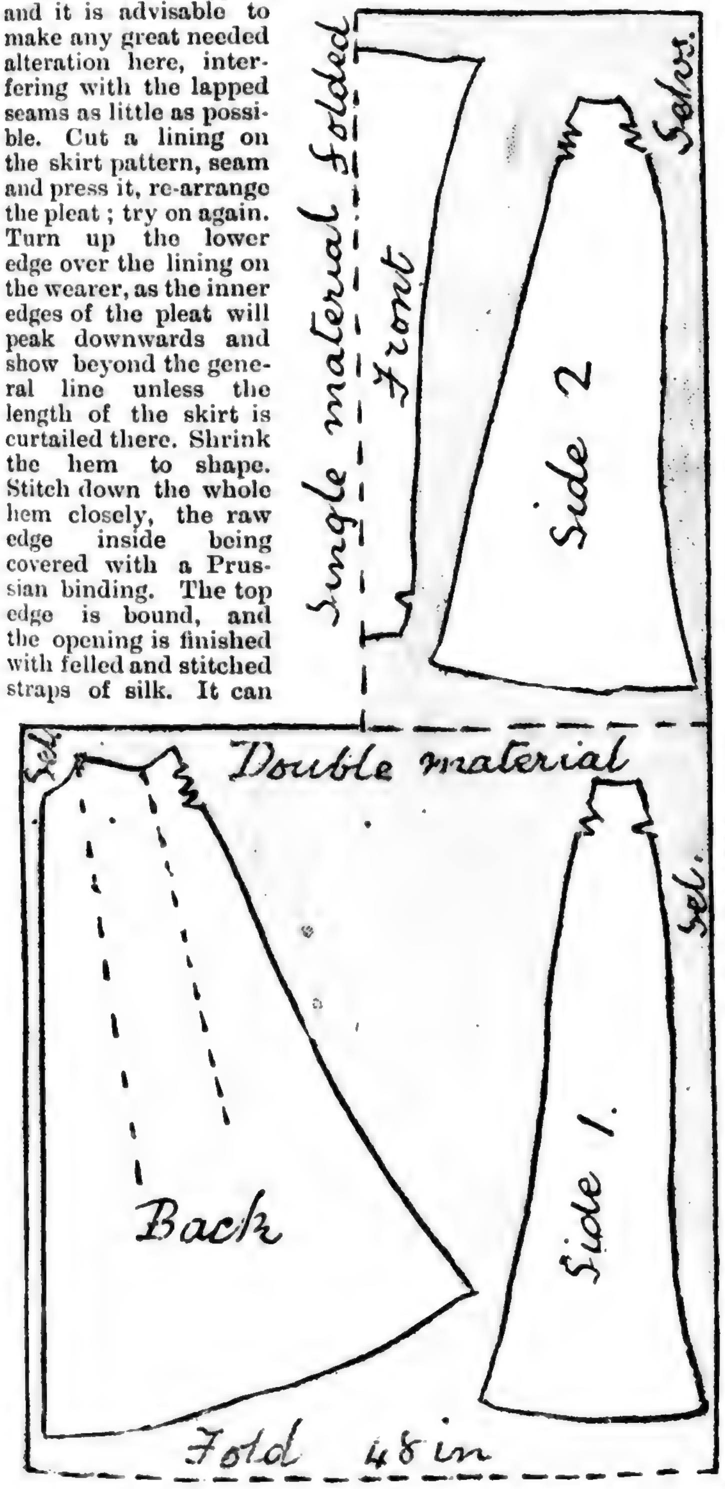


Diagram of Free Skirt Pattern.

THE NEW FRENCH COAT.

These little "full-basque" coats are now all the rage, and they are charmingly pretty.

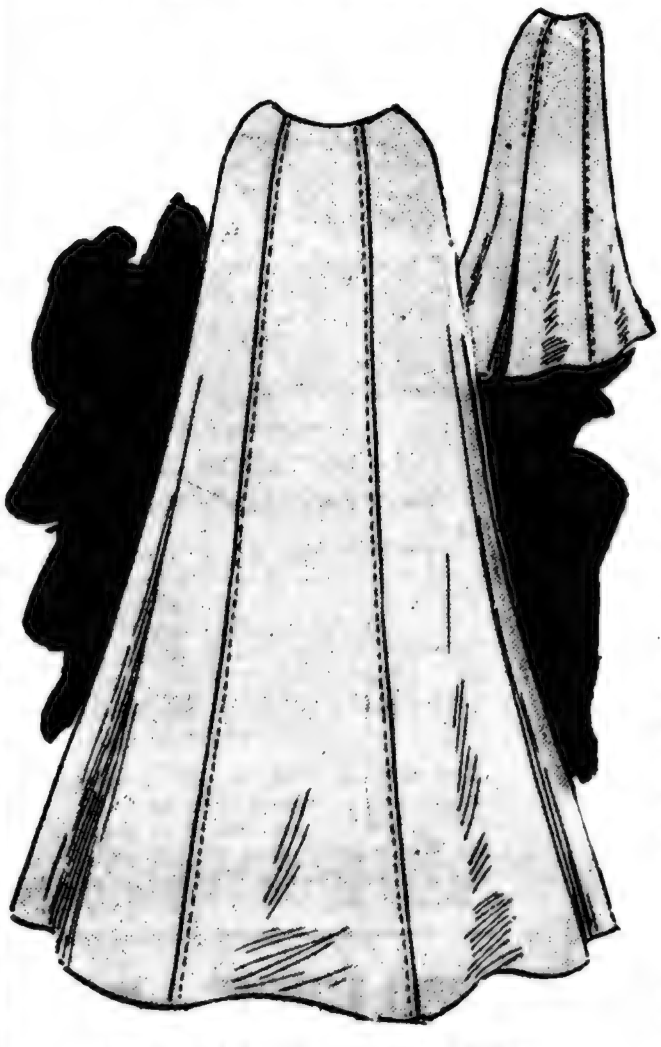
The pattern is in five pieces—half the back, one side of the back, one side of the front, one front, one sleeve. The diagram shows the pattern pieces laid on 2¼ yards of 48-inch material, which is folded in half (selvedges meeting), the back centre of back laid on the fold, so that it is cut in a single piece, the other pieces being cut in duplicate.

Tack together back, sides, and two fronts, according to the notches. Try on. Stitch and press the seams.

Interline the fronts to the breast seam with thin tailor canvas, and face that part with the material. Turn up the edge all round over a band of the canvas and stitch down. Buttonholes are made on the right front. Sew buttons down the left front.

Cut a lining in mercerised striped "satin" on the coat pattern after arranging the tucks; seam and press it. Tack it in place and slipstitch the edges over the stitched coat edges and front facings. The sleeve being too wide, seam on added corners at *a b*. Sew the seam of the sleeve. Seam the lining, tack it in place and finish the wrist. Pleat the sleeve in place on the wearer; stitch it in, and fell the sleeve lining over the seam.

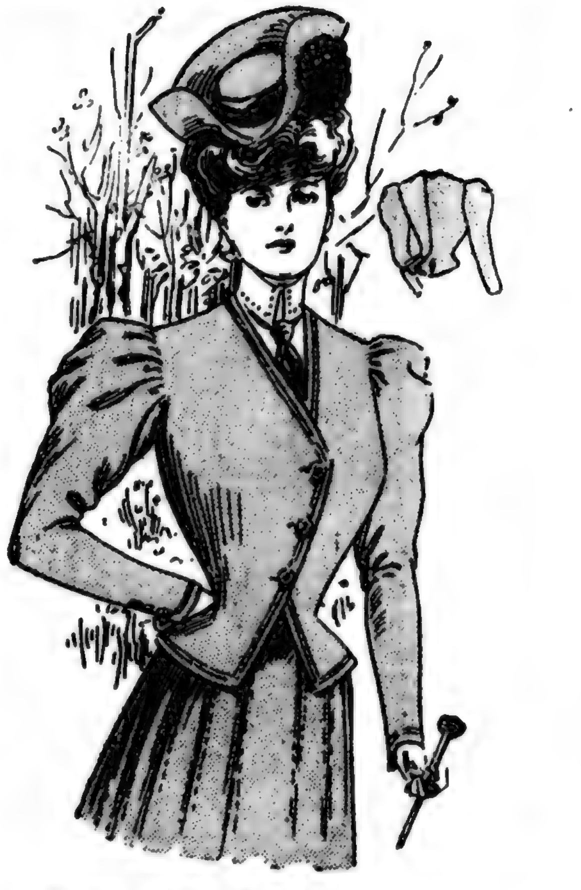
Some dressmakers, to save material, put a seam down the back centre, but the effect is better with a one-piece back.



A SMART CYCLING SKIRT.

For Description see this Page.

The Cut-out Paper Pattern of this Skirt is Presented Free with this Number.



THE NEW FRENCH COAT.

For Description see this Page.

The Cut-out Paper Pattern of this Coat is Presented Free with this Number.

A SMART CASHMERE SHIRT.

The pattern is in six pieces—the right tucked front (cut with box-pleat), one yoke front, one sleeve, half the box-pleated back, half the band collar, one cuff. The diagram shows the pattern pieces laid on 2 yards of 48-inch material, which is doubled (selvedges meeting), the back centre of back pattern laid on the fold so that it is cut in one piece, the others being cut in duplicate. Corners have to be seamed on at *a b* for the sleeve. On the material is marked out the missing half of collar, which closes at the back. Tucks and box-pleats are wheelmarked on patterns. See page 12.

Tack together the back and two fronts, tucks and pleats arranged into the lined yoke. Try on. Trim with wide galon. Close blouse with buttons and buttonholes, making buttonholes in an underfold of box-pleat. Seam the sleeve. Arrange the lined cuff, which closes with buttons and buttonholes. Sew the sleeves into the armhole and bind the seam. Collar is covered with galon and hooks at back. Only the right half is sewn on the blouse, the left side of the blouse neck being neatly bound.

SPRING COAT FOR A LITTLE GIRL.

To be made of any light cloth or cashmere. The pattern is in six pieces half the full back, one full front, one sleeve, one cuff, half the back yoke, one front yoke (cut with added front). The diagram shows the pattern pieces laid on 2⅛ yards of 48-inch material, which is doubled in half at the dotted line (selvedges meeting), the back

Reigate.—"I beg to state that your patterns and book are a great help to me and to my trade generally."—E. M. Poole.

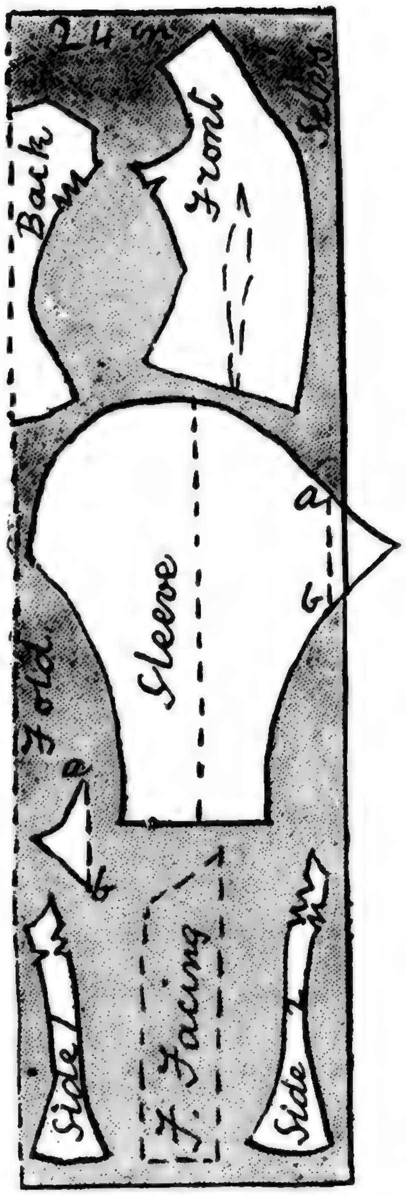


Diagram of Free French Coat Pattern.
(*See Page* 11.)

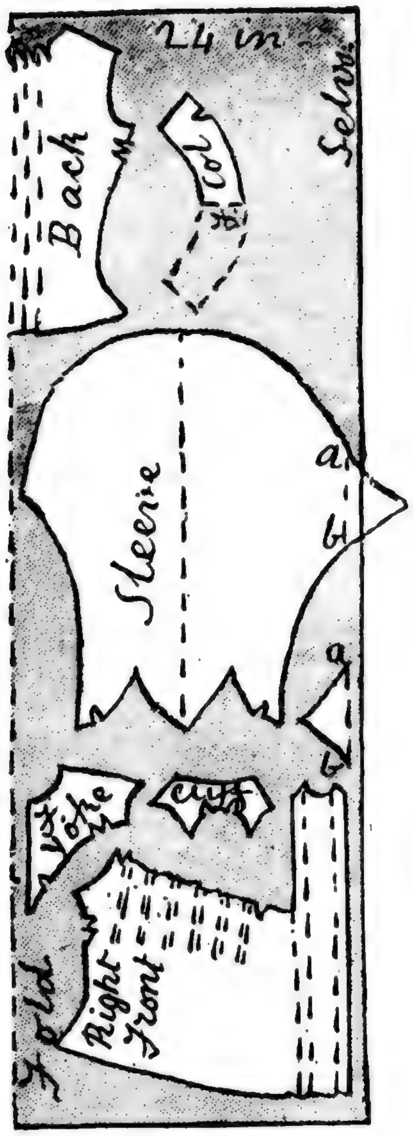


Diagram of Free Blouse Pattern.

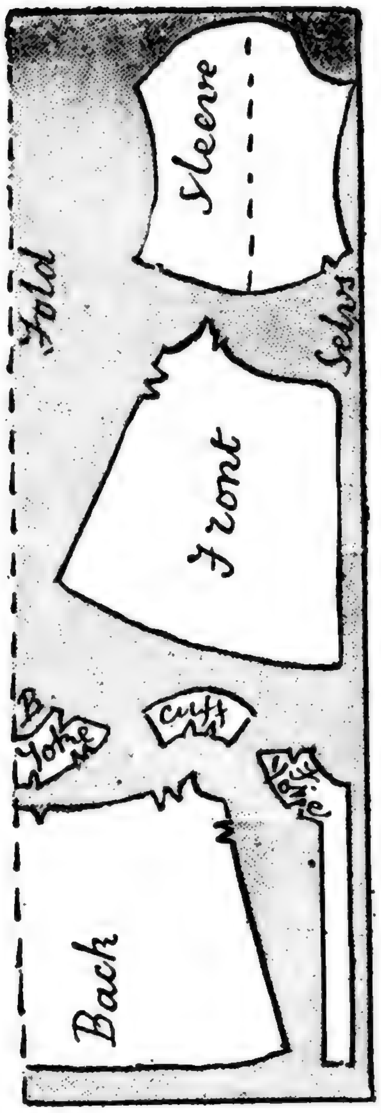
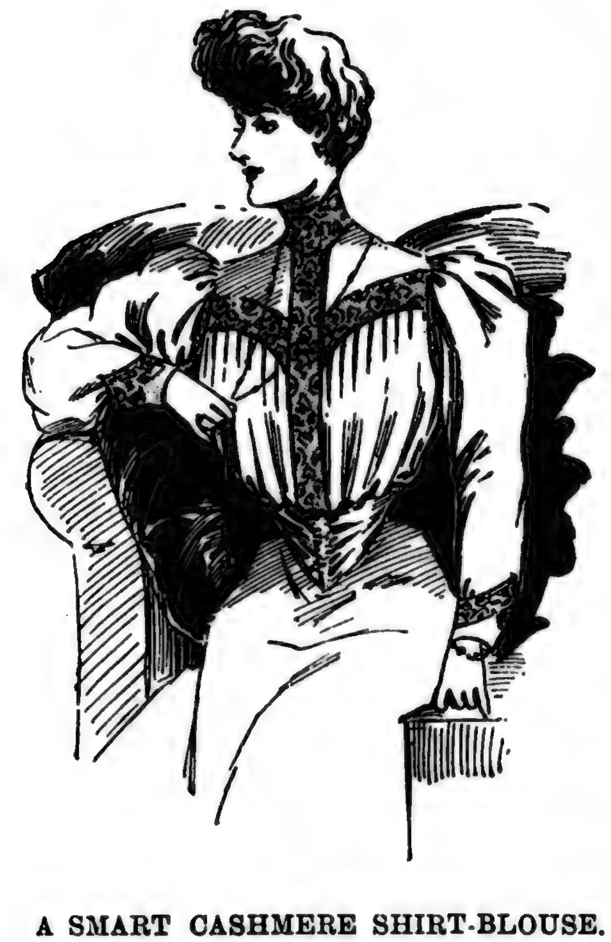


Diagram of Girl's Coat Pattern.



A SMART CASHMERE SHIRT-BLOUSE.

For Description see Page 11.

The Cut-out Paper Pattern of this Blouse is Presented Free with this Number.

centres of back and yoke patterns laid along the fold, so that each is cut in a single piece, the other pieces being cut in duplicate.

Seam together back and front. Line with the thinnest silk, hemming the lower edge. Gather into the seamed and lined yoke, which, with stole, has an interlining of lino. Close fronts with buttons and buttonholes arranged in groups. The edge all round is stitched (except lower edge) including the neck. There is no collar, the fancy dress collar showing beneath.

Seam and line the sleeve and gather it into the armhole, felling the coat lining over the seam. The lower edge is gathered into the stiffened and lined cuff, which closes with two buttons.

◆

SOME THINGS TO AVOID.

Do not use metal polish to lacquered brass or copper.

Do not use soap or soda to polished or varnished woodwork or furniture.

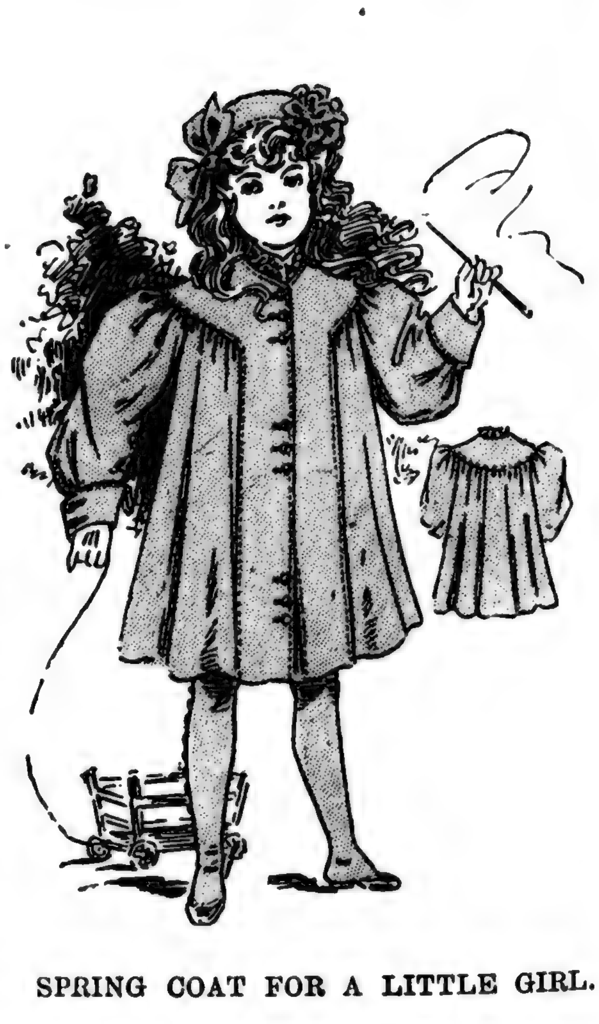
Do not wash lamp chimneys, but merely rub them with a duster tied over the lamp-brush.

When washing lamp-globes, use only warm water, with plenty of soap, and be careful to dry thoroughly, or they will crack when in use.

◆

How to Weigh Treacle, &c., Accurately.—When treacle, jam, or marmalade for puddings are to be weighed, the best method is to flour the scales and pour the treacle, &c., on. It will slip off, after weighing, quite easily. The weight will be accurate, as nothing will be left sticking to the scales.

PLASMON COCOA
Velvety Delicious
As Supplied to H.M. Government.



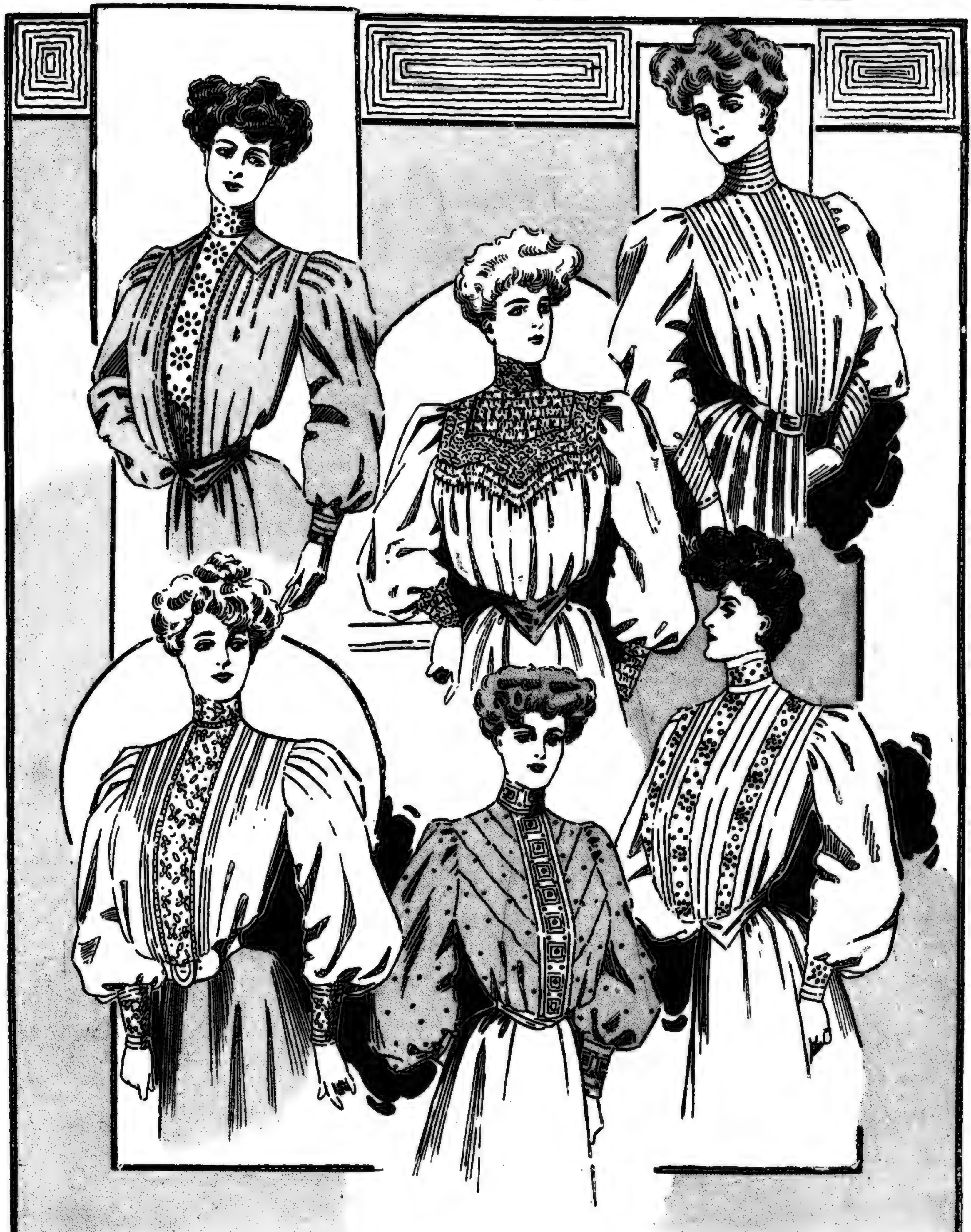
SPRING COAT FOR A LITTLE GIRL.

For Description see Page 11.

The Cut-out Paper Pattern of this Coat is Presented Free with this Number.

"Mrs. H. begs to say that the bodice pattern is the greatest possible success. Mrs. H. finds that by Myra's help she can make smart blouses as well as her London Dressmaker.'

No. 5027 No. 5028 No. 5029



No. 5030 No. 5031 No. 5032

THE NEW SHIRT-BLOUSES FOR SPRING WEAR.

For Description see Pages 36 to 42

Price of Paper Pattern, each 6½d., post free, of MADAME MYRA *10 and 11, Fetter Lane,*

Some Stories of Precious Stones.

By L. O'SHEA.

FROM time immemorial both history and tradition have combined to weave a web of such entrancing romance round jewels and precious stones that there is hardly a single gem to which fancy or superstition does not assign some particular charm or virtue.

The Bible contains very numerous references to precious stones, the beautiful passage in Rev. 21, describing the glories of the Holy City, the New Jerusalem, is familiar to all, while other well-known verses occur in Isaiah liv., 11, 12: "I will lay thy stones with fair colours, and lay thy foundations with sapphires. And I will make thy windows of agates, and thy gates of carbuncles, and all thy borders of pleasant stones." And in Job xxviii., 16-19: "It cannot be valued with the gold of Ophir, with the precious onyx, or the sapphire. No mention shall be made of coral, or of pearls; for the price of wisdom is above rubies."

In Ezekiel we find an almost complete list of gems, chapter xxviii., v. 13: "Thou hast been in Eden, the garden of God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold."

The use of gems as amulets dates from the very earliest times, and the old Latin races, among whom superstition was rampant, frequently wore not one, but half a dozen jewel charms to ward off evil and ensure the success of their undertakings.

The Urim and Thummim was an especial talisman, whose every stone represented a certain virtue, while their peculiar arrangement in four rows of three bore some special significance.

Pliny, Isiodorus, Hermes, Aristotle, and a host of the old writers make frequent references to jewels and their supposed virtues, often believing that the same gem if worn at different times on different parts of the body would have distinctive powers.

Since it is impossible within the scope of a short article to give anything like a satisfactory account of all of even the well-known stones, it will perhaps be best to give a brief account of those twelve which the ancients dedicated to the twelve signs of the Zodaic, and the corresponding twelve months of the year, so that lovers of gems may learn which stone they are supposed to wear according to their birth-month, and the fanciful legends associated with the same.

JANUARY

is the month to which the red garnet has been allotted. This gem is considered the embodiment of constancy and faithfulness, and in the Middle Ages mail-clad knights often presented garnets to the lady of their choice, believing that such a gift would ensure their love's fidelity. There are various kinds of garnets, the green species coming from Siberia and the violet-tinted from Syria. Others are the black and the reddish-toned ones, often called by the ancients carbuncle and topaz garnets, but the deep red, or "true," garnet was considered the most valuable of all. Garnets vary in size and colour almost as much as in distribution, for they have been found both in the West and the East, in Brazil, in Africa, and Ceylon, as well as in many parts of Europe. Let, therefore, the January-born wear a talismanic garnet and possess the joy of a faithful and trusting love.

FEBRUARY,

the month when the sweet-scented violet peeps from between her green leaves, has most appropriately chosen the beautiful violet amethyst for its stone. There are five species of the gem—Indian, Arabian, Armenian, Cyprian, and Galatian, the first-named being the most valuable on account of its rich colouring. This jewel was said to ward off angry passions and evil thoughts, and bring quietness and peace of mind; while warriors wore it as an amulet to preserve them from wounds and give them victory over their enemies. Among the feast-loving Romans the amethyst was used as a cure for inebriety, while it was even said that wine drunk from a cup of amethyst was incapable of producing intoxication. In Revelations it forms the twelfth foundation of the Holy City.

MARCH.

The gem for those born in windy March is the bloodstone, representing courage and success in all undertakings. It was said to be able to render the wearer invisible at will, and it was frequently worn by martial men to give them fortitude in battle and presence of mind. The name bloodstone is derived from the following beautiful legend: A piece of green chalcedony is said to have lain at the foot of the Cross, and upon it some of the Saviour's blood fell, and ever since the bloodstone has borne the crimson spots which are believed to deepen in colour when danger threatens to approach the wearer.

APRIL.

Maidens whose birthdays occur in this month are entitled to wear the lustrous diamond, the celestial stone which was supposed to embody the virtues of love, joy, and purity. It was also held to be a charm against disease, witchcraft, and poison; a talisman against evil spirits, and a producer of spirituality and amiability, healing family feuds and bringing reconciliation. Being possessed of so many virtues it is little wonder that it is considered one of the most precious stones! This gem is really synonymous with the adamant. Hence its hardness, on account of which quality the ancients called it the "stone of justice," as it was supposed to typify inflexible, inexorable justice. If a diamond were worn upon the left arm the owner was assured of victory, fortitude, and a faithful marriage partner. Diamonds are found in India, Arabia, Syria, Brazil, and South Africa. The largest and most famous diamonds are the celebrated "Koh-i-nur" ("Mountain of Light"), in possession of King Edward VII.; the "Orloff," the largest known diamond in the world, in the sceptre of the Emperor of Russia; the "Saucy," the "Shah," and the "Polar Star," other Russian Court jewels; the renowned "Pitt" diamond, and the "Blue diamond of the Grand Monarque," both former possessions of the French crown, now preserved at Paris among the national jewels.

MAY.

Those who desire success and happiness in love must always wear upon their persons a stone of the beautiful green emerald, often called by the ancients the smaragdus. This jewel was also supposed to give wealth, eloquence, and a knowledge of futurity to its fortunate possessor. An emerald worn in a ring would repel evil spirits, prevent epilepsy, and restore sight and memory, while, if powdered and swallowed it would cure fevers and the bites of reptiles. The gift of an emerald was believed to promote friendship and constancy. This gem has been found in many parts of the globe, Egypt, Africa, Peru, and Mexico, while the Shah of Persia possesses some magnificent specimens. The emeralds of Egypt have often been especially praised. During the reign of Cleopatra the stones seem to have been regarded exclusively as royal property, and the famous queen gave as presents to ambassadors valuable portraits of herself engraved on emeralds.

JUNE.

"Who comes with summer to this earth
And owes to June her hour of birth,
With ring of agate on her hand
Can health, wealth, and long life command."

So runs the old saying, and surely a more desirable trio can hardly be imagined. The name agate is derived from the Sicilian river Achates or Acheus, upon whose shores the stone was first found. Later it was discovered in India, Persia, and Arabia. This stone was believed to have the power of quenching thirst and allaying fevers, while taken internally in powdered form it was an infallible cure for the bites of serpents and scorpions. Among the Romans and Greeks it was in great request for signet rings, and was often marvellously engraved. The Indian agate is formed of many colours and veins, whose curious intersections often formed human figures, flowers, and animals, sometimes even scenery. The agate in the mosaic breastplate bore the name of the tribe of Naphtali, and was held in high regard by holy men of old.

JULY.

"Far above rubies" is the description of the virtuous woman in the book of Proverbs; how perfect must such a woman be can be estimated from the fact that a flawless ruby is considered to be the rarest, and therefore the most valuable, of all the precious stones. Under the name carbuncle the ruby was included in the jewels ornamenting the breastplate of the High Priest. Superstition attributed many virtues to it, namely that it deepened in colour when danger approached the wearer, or grew pale and dull in the presence of poison. Administered medicinally it cured diseases of the eyes and the liver, and conferred upon its wearer dignity, grace, and power. Rubies are found in India, Ceylon, and Tartary, while Burmah possesses some famous ruby mines, the King of Burmah claiming the title "Lord of the Rubies," and owning some magnificent stones. In "The Spanish Student" Longfellow writes: "It is an ancient saying that the ruby brings gladness to the wearer, and preserves the heart pure, and if laid beneath the pillow drives away evil dreams."

AUGUST.

The sardonyx belongs to the August born. A compound of the sardius and the onyx, it is found with both red and green colourings, and was highly prized by the Romans since it formed the best seals, never adhering to the wax. Its reputed virtues were temperateness and sociability, while, in common with many

"I find "Myra's" a very useful journal, also very elegant."—S. B.

other stones, it ensured great conjugal felicity. The word onyx is Greek, and means "nail," and Greek mythology is responsible for the following legend concerning the onyx: Cupid, with his sharp arrow, cut the nails of the sleeping Venus, they fell into the Indus, but as they were of heavenly origin they sank and became transformed into onyx. Onyx stones were chiefly used for cameos and beautiful vases, the figures on them, being carved in the light colour, stood out in splendid relief against the dark ground. The ring presented by Queen Elizabeth to the luckless Earl of Essex was said to have been a sardonyx engraven with the portrait of the Virgin Queen. The stones are found in India, Arabia, Egypt, Uruguay, and Brazil.

SEPTEMBER

claims that perfect jewel, the sapphire, whose colouring so closely resembles the depths of the blue sea, and whose lustre and brilliance rivals the diamond. One of the oldest-known stones, the sapphire numbered the Chaldeans and Persians among its admirers. It was one of the precious stones in the breastplate of Aaron, and has been ever associated with things sacred, perhaps because its colour symbolised the heaven's blue. To its fortunate possessor the gem was believed to impart innocence, truth, and constancy, contemplation and heavenly love, and, as all these virtues were supposed to belong to the representatives of Mother Church, a sapphire ring has been, and still is, always presented to a Cardinal upon his investiture. Second sight and eloquence were other gifts of this remarkable stone. It is found in Arabia Persia, Burmah, and Ceylon. In the Book of Job we find wisdom compared with sapphires, and Ezekiel i., 26, speaks of "a throne of appearance of sapphire," while the familiar lines of the Passion hymn tell how

"The Father on His sapphire throne
Awaits His own Anointed Son."

OCTOBER.

The popular superstition, born of recent years, that the opal is an "unlucky" jewel is fast dying out, and many devotees of this beautiful stone are now to be found again. It signifies hope, and in olden times was regarded as a most fortunate gem, seeing that as its changing colours include those of practically all the other gems it must, therefore, include all their charms and virtues in itself. The birth of the opal is supposed to have resulted from the union of the beams of the sun and the moon.

"And lo! the beautiful opal,
That rare and wondrous gem,
Where the moon and sun blend into one,
Is the child that was born to them."

Mexico, Honduras, and Australia all furnish opals, but the rarest species, the black opals, are found only in Egypt.

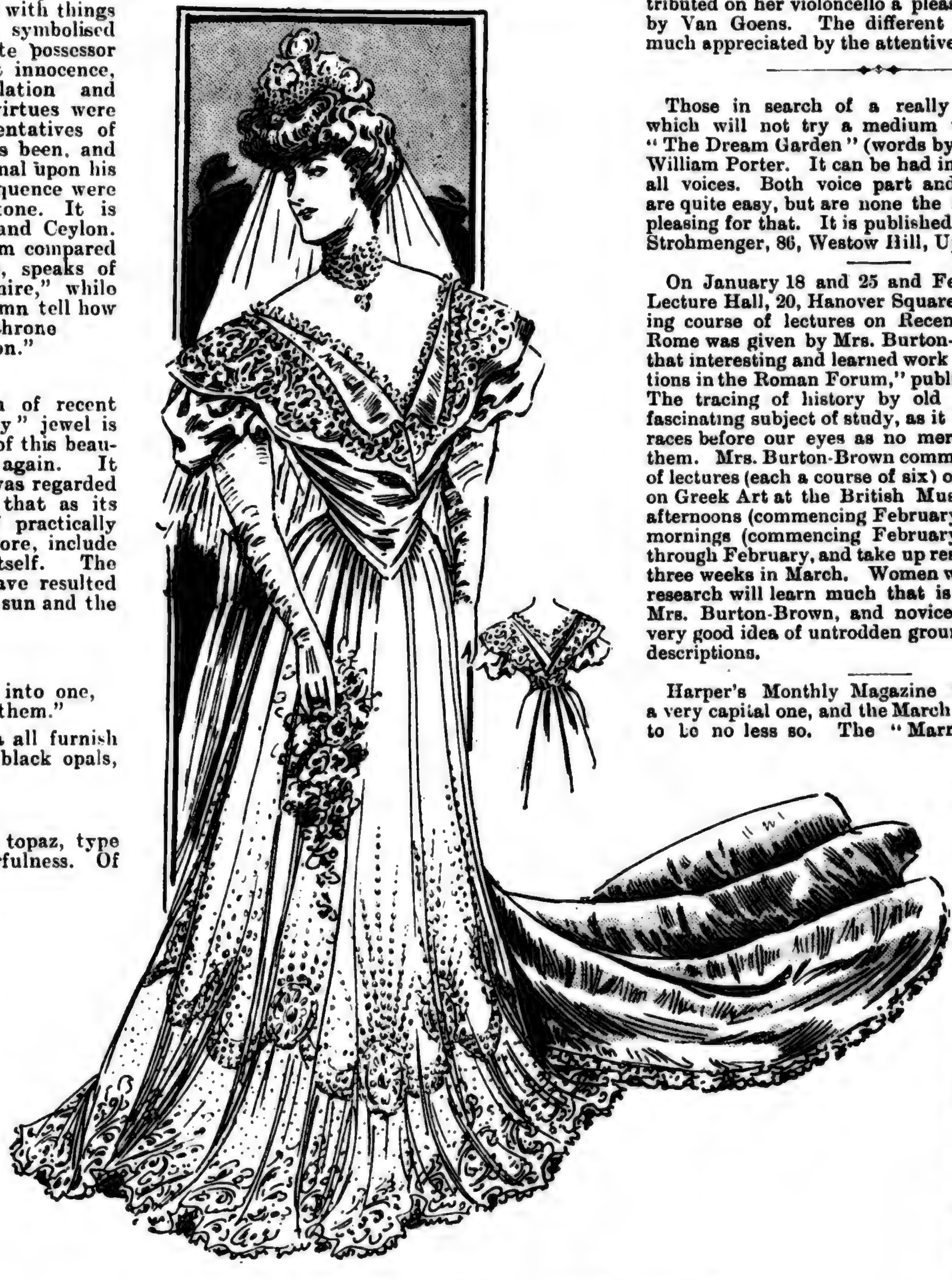
NOVEMBER.

The stone for this month is the topaz, type of sincerity, faithfulness, and cheerfulness. Of a beautiful golden-brown hue, it is sometimes called the chrysolite, the "golden stone." Its virtue was the power of dispelling anger, melancholy, and enchantments. Like the ruby, it was believed to emit light in the dark, and to grow pale, lustreless if brought into contact with poison. It also cured infirmities of the eyes, and healed scorfula. The Bible contains sevral references to the topaz, and in Job xxviii., 15, we find this stone mentioned as one of the twelve contained in Aaron's breastplate of judgment; it was placed in the first row of three, between the sardius and the carbuncle. In the "Idylls of the King" Tennyson describes King Arthur's magic sword Excalibur, whose

"Haft twinkled with diamond myriads of topaz lights,
and jacinth-work of subtlest jewellery."

DECEMBER.

To the last month in the year belongs the beautiful turquoise, emblem of prosperity, happiness, and success. Tradition affirms that a turquoise should always be given to and not bought by the wearer. A Russian proverb runs to the effect that "A turquoise given by a loving hand carries with it happiness and good fortune." Hence the popularity of a turquoise for an engagement ring. As the name implies, the stones are found principally in Turkey, though the Nishapur Mines of Persia are far famed. Other stones of less value are found in Siberia and France. Orientals often cut texts from the Koran upon turquoises, filling in the characters with gold, the whole having a very beautiful effect. The old belief that a stone loses its colour in presence of danger is also associated with the turquoise, some even asserting that the gem will draw upon itself hurt and injury, and thus protect its fortunate owner; this belief was markedly prevalent in the Middle Ages, and it has by no means died out at the present time. Whatever be the value of these old romantic legends and superstitions, one substantial fact remains, that it would probably be as difficult to find a woman who did not love beautiful jewels as to discover a stone to which fancy has not assigned some talismanic charm.



No. 5033. A BEAUTIFUL COURT DRESS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Train, 2s. 0½d.; Skirt, Foundation Skirts, or Bodice, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

THE CRIMSON RAMBLERS.

The fiftieth concert of the "Crimson Ramblers," whose picturesque costumes are so well known at fashionable functions, took place on the last day of January at the Æolian Hall, New Bond Street, in aid of the funds of the "Hearth and Home" Guild-of-Aid for Distressed Gentlepeople. This guild, which has deservedly flourished under the fostering care of Mrs. Charles Peel, is worthy of all public support, as it meets sad cases of extreme poverty among a class of people who never seek public assistance in their need. The "Crimson Ramblers" made a brave show, the ladies in red, the gentlemen in red and white. The programme was purely musical and chiefly vocal—soli, quartets, duets—but Miss Lynette Mitchell contributed on her violoncello a pleasing "Romance" by Van Goens. The different items were very much appreciated by the attentive audience.

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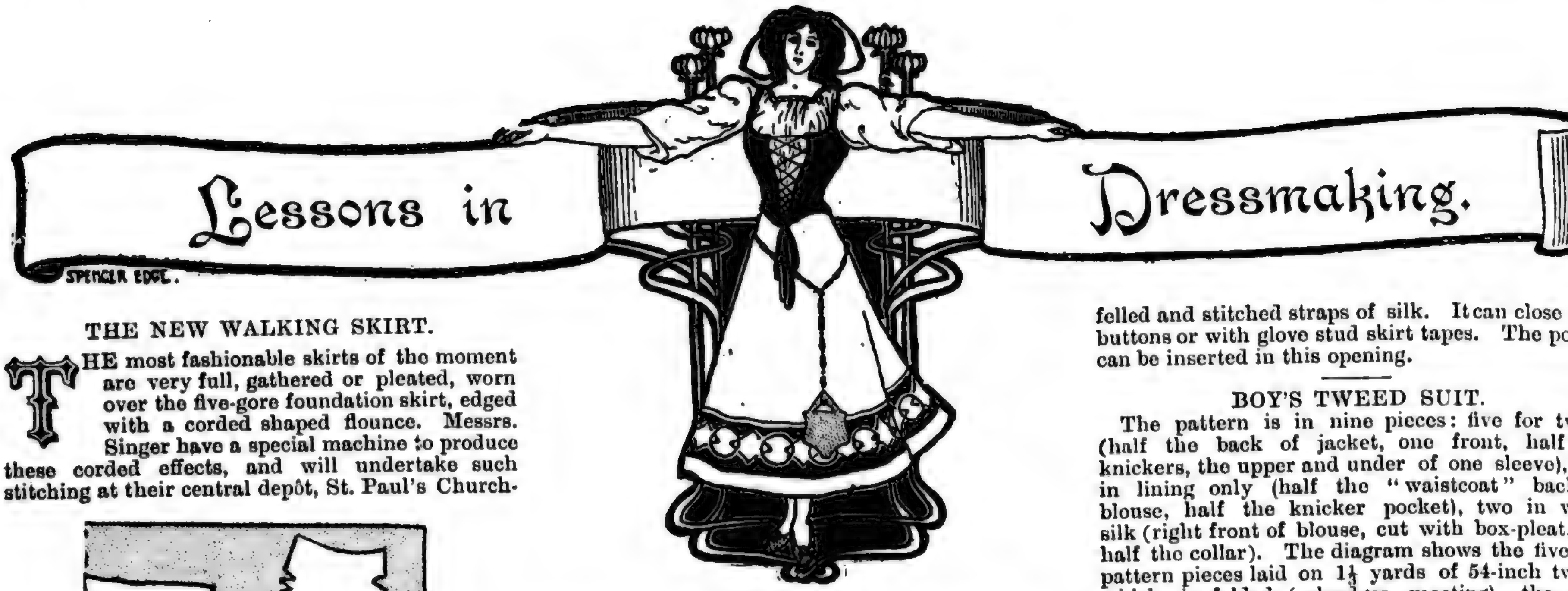
Those in search of a really charming song, which will not try a medium voice, should get "The Dream Garden" (words by Adela Louis), by William Porter. It can be had in two keys to suit all voices. Both voice part and accompaniment are quite easy, but are none the less effective and pleasing for that. It is published by Beringer and Strohmenger, 86, Westow Hill, Upper Norwood.

On January 18 and 25 and February 1, at the Lecture Hall, 20, Hanover Square, a most interesting course of lectures on Recent Excavations in Rome was given by Mrs. Burton-Brown (author of that interesting and learned work "Recent Excavations in the Roman Forum," published by Murray). The tracing of history by old monuments is a fascinating subject of study, as it brings those dead races before our eyes as no mere book can bring them. Mrs. Burton-Brown commenced two courses of lectures (each a course of six) on Demonstrations on Greek Art at the British Museum, on Tuesday afternoons (commencing February 7) and Thursday mornings (commencing February 9); these run through February, and take up respectively two and three weeks in March. Women who love historical research will learn much that is yet untold from Mrs. Burton-Brown, and novices will acquire a very good idea of untrodden ground from her lucid descriptions.

Harper's Monthly Magazine for February is a very capital one, and the March number promises to be no less so. The "Marriage of William Ashe," by Mrs. Humphrey Ward, continues its course, and bids fair to be one of her most interesting novels.

The "Youth of Mary Stuart," in the February number, proves to be a curious, as well as interesting, relic, being a hitherto unpublished essay by the great poet, Henry Wadsworth Longfellow, which was written in 1829 in connection with his duties as professor of Bowdoin College. The original manuscript only came into the possession of the Longfellow family a short time ago.

"I have used 'Myra' for nearly nine years, and find it the best of all dressmaking journals."—M. M.


SPENCER EDGE.

Lessons in Dressmaking.

THE NEW WALKING SKIRT.

THE most fashionable skirts of the moment are very full, gathered or pleated, worn over the five-gore foundation skirt, edged with a corded shaped flounce. Messrs. Singer have a special machine to produce these corded effects, and will undertake such stitching at their central depôt, St. Paul's Churchyard, E.C., or will give an address where such work will be done. A smart full skirt is illustrated at No. 5034.

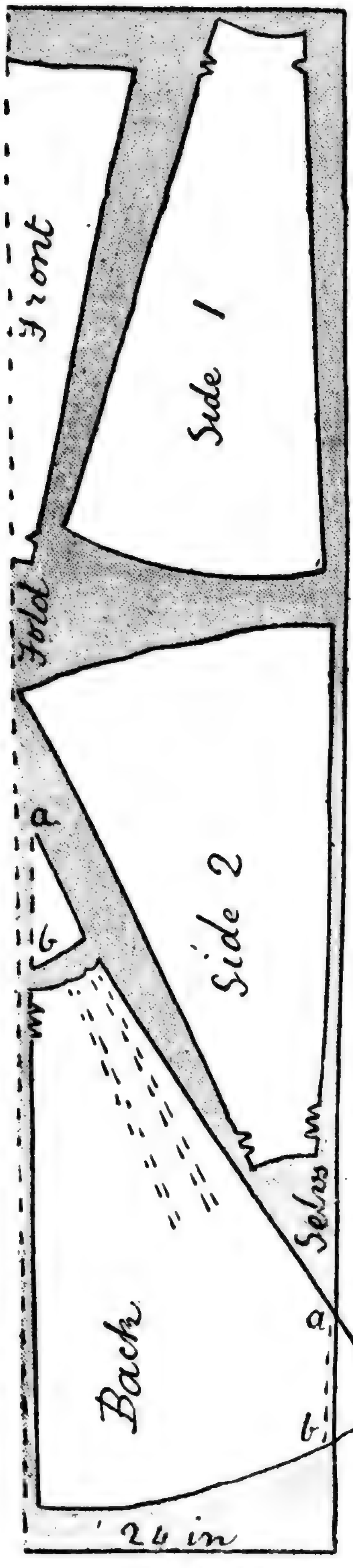
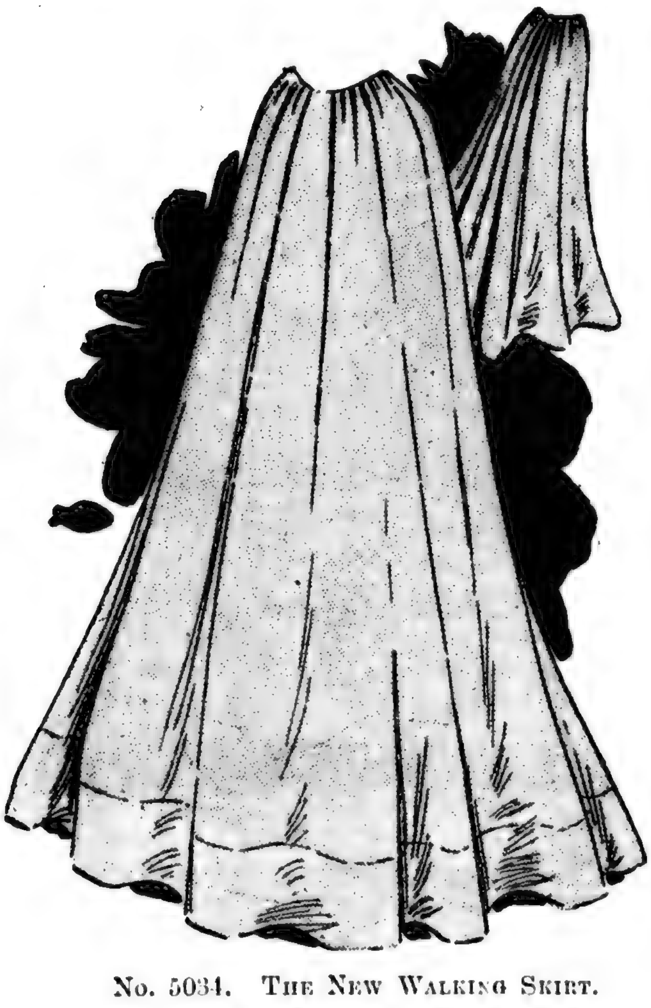


Diagram of Skirt Pattern.

The pattern is in four pieces—half the front, one back, two sides. The skirt cuts very economically out of serge, or any material which has no distinct up and down to interfere with reversing the breadths. The diagram shows how to lay the pattern pieces very advantageously on 3¾ yards of 48-inch material, which is folded (selvedges meeting), the front centre of front pattern being laid along the fold, so that it is cut in a single piece, the back and two sides being cut in duplicate. The inverted double box-pleat is wheelmarked on the back pattern. The back pattern being too wide for the half width, added corners (invisible in the pleat's fold) must be seamed on at *a b*.

Tack together backs, sides, and front according to the notches. Arrange the pleat and try on. Stitch and press the seams, leaving free 10in of the tablier seam for an opening. Turn up the lower edge. Shrink the hem to shape, and stitch down the wide hem closely. The top edge, pleated to fit waist, is bound, and the opening is finished with felled and stitched straps of silk. It can close with buttons or with glove stud skirt tapes. The pocket can be inserted in this opening.



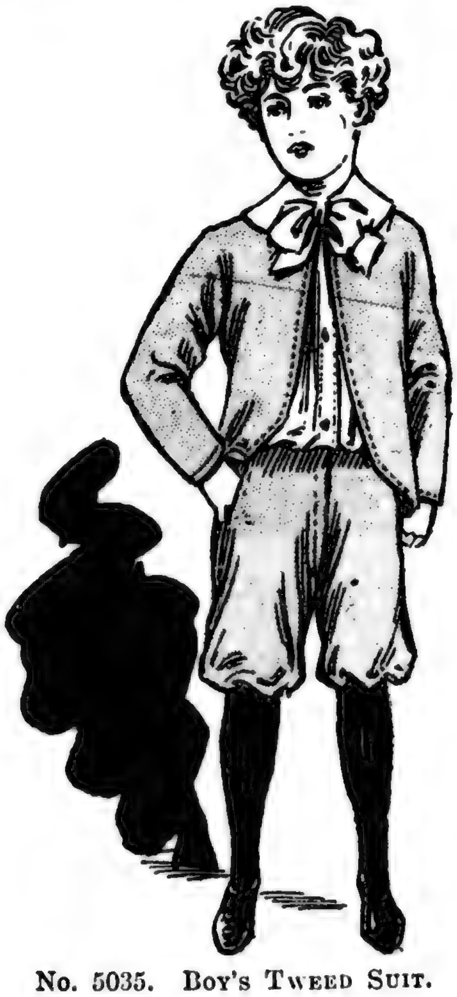
No. 5034. The New Walking Skirt.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

BOY'S TWEED SUIT.

The pattern is in nine pieces: five for tweed (half the back of jacket, one front, half the knickers, the upper and under of one sleeve), two in lining only (half the "waistcoat" back of blouse, half the knicker pocket), two in white silk (right front of blouse, cut with box-pleat, and half the collar). The diagram shows the five suit pattern pieces laid on 1¼ yards of 54-inch tweed, which is folded (selvedges meeting), the back centre of jacket back laid on the fold. The lining pattern shows the back of waistcoat and pocket patterns laid on ½ yard of 29-inch white lining, which is folded (selvedges meeting), the back centre of the back laid on fold. The two blouse pieces are laid on ⅞ yard of 30-inch silk, on which is marked out the left front and the lacking half of the collar.



No. 5035. Boy's Tweed Suit.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Tack together back and fronts of jacket. Try on. Stitch and press seams. Interline fronts with fine tailor canvas. Seam on the facings (cut on front pattern) edge to edge, inside out; reverse in place and stitch down, stitching down edges all round (neck included) over an inch band of tailor canvas. Close jacket at neck with a button and buttonhole or a hook and eye. Line with Italian cloth, cut on coat pattern, but seamed apart, the edges slipstitched to coat edges and front facing. Seam, line, and put in sleeves.

Tack together the two pieces of knickers, lining the seat and top only. Frill the legs with a runner of elastic. Sew in the seamed pockets, which should have strips of tweed stitched in the notched edge of each side. Put on buttons to hold the brace.

"Your patterns are so excellent I do not care to use any other."—A

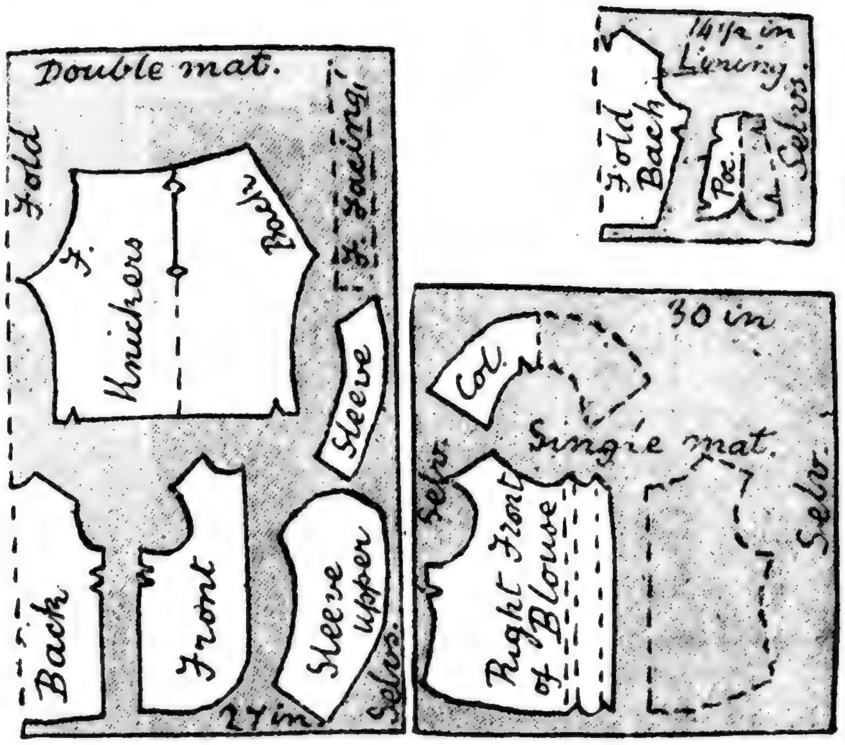


DIAGRAM OF SUIT PATTERN.

Seam together fronts and back of blouse. Arrange the box-pleat. Put on buttons and make buttonholes. Hem the collar, and seam on the neck. Hem the armholes. Gather the fronts on elastic runners at the waist.

A PRETTY CHEMISE.

This could be used for day or evening wear. It could have the handsome shoulder pieces of lace (as illustrated) or could be much simpler, with only a lace edging to neck and armhole, headed with ribbon-threaded beading. The lower part, being trimmed with a flounce, serves as an under-petticoat. Less elaborately trimmed, it could be of Viyella or longcloth. It cuts best, however, out of double-width nun's veiling.

The pattern is in two pieces—half the tucked front (tucks wheelmarked on pattern), half the back. The chemise is cut short to receive at its edge the flounce of cross-cut bands. The diagram shows the pattern pieces laid on 2½ yards of 44-48in. material. Spaces are marked out for the lacking halves of back and front patterns. The front being too wide for the material, added corners must be seamed up the selvedges at *a b*.

Tuck the front; seam together back and front (a run-and-fell seam). On the paper patterns (joined at shoulder) make up the shoulder pieces of torchon lace insertion (woollen torchon for preference) joining the lace with ribbon-threaded beading. When made, tack the lace in place, cut away the nun's veiling beneath it, and join veiling and lace beneath ribbon-threaded beading. Edge neck and arm with lace headed by ribbon-threaded beading.

The flounce is made up of 3½ yards length (or thereabouts) of bias bands of the material. The bands should be about 6in deep (allowing for hem and tucks), and the hem should be edged with lace. The flounce looks best whipped on to the edge of the chemise's hem. The flounce will take a little over ½ yard of the material, cut on the cross.

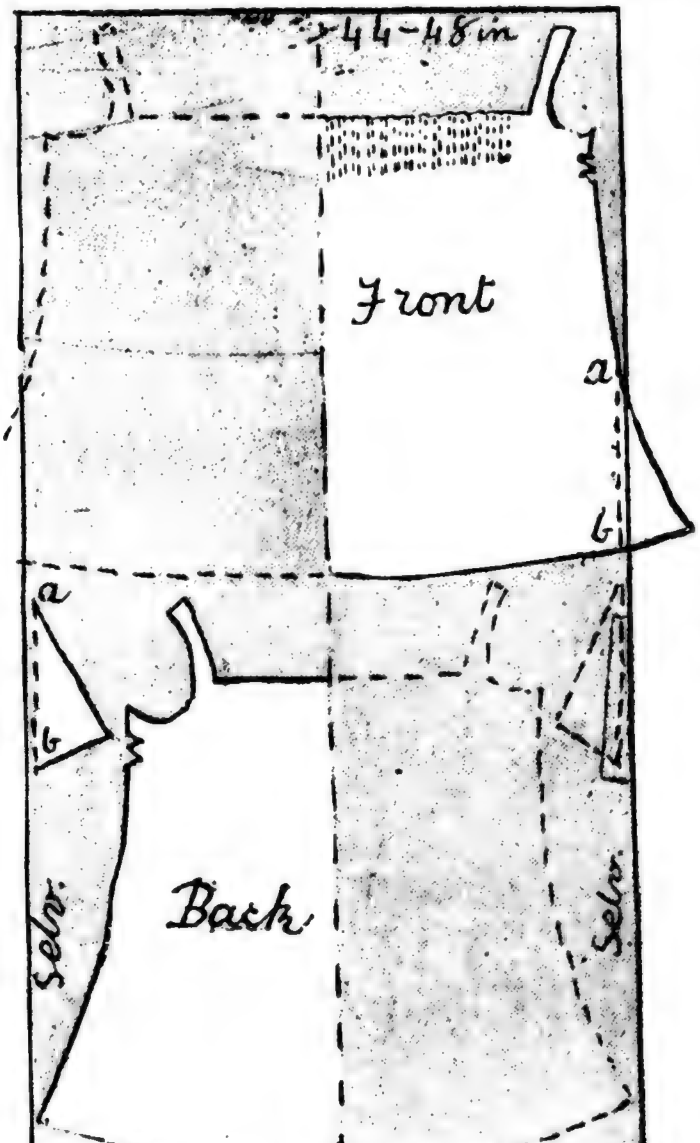
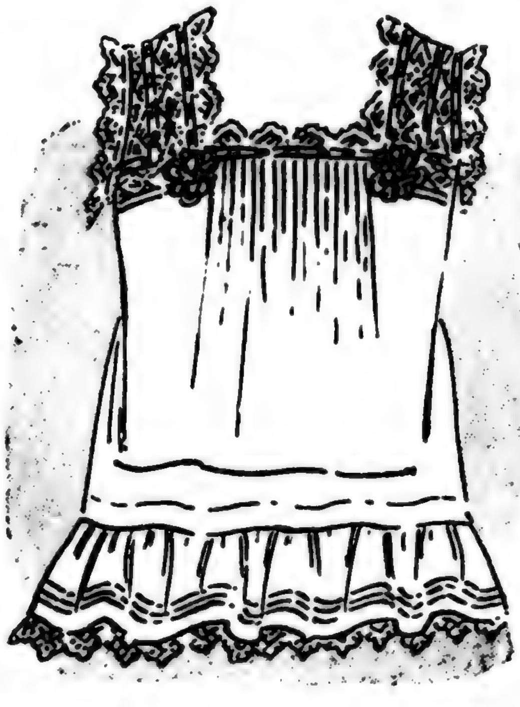


DIAGRAM OF CHEMISE PATTERN.



No. 5036. A PRETTY CHEMISE.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

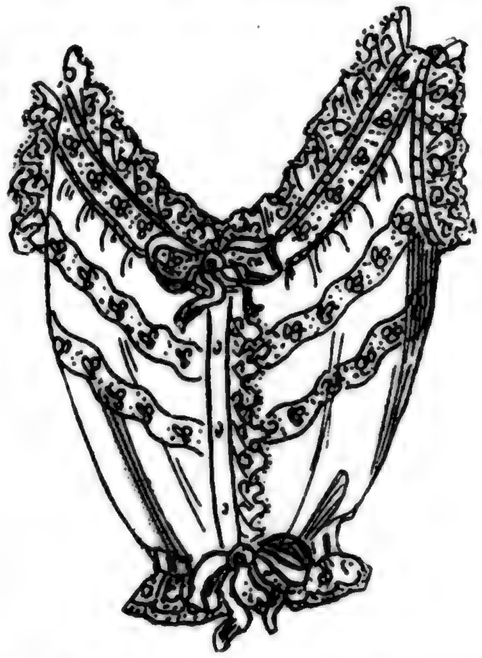
AN EVENING CACHE CORSET.

This is a neat and very pretty little model, made of batiste or Horrockses' very fine longcloth, trimmed with imitation torchon lace.

The pattern is in three pieces—one front (cut with central box-pleat), half the back, half the shaped band or yoke (into which the bodice is gathered), half the waistband. The diagram shows how to lay the pattern pieces on 1¾ yards of 29-inch material, which is opened out and doubled beneath the front pattern, so that front is cut in duplicate (duplicate front *without* box-pleat, only with turnings for a good seam to hold the buttons). Below, the single material is folded over (selvedges meeting), the back centres of back and waistband patterns laid on the fold, so that each is cut in a single piece, the yoke pattern being cut in duplicate. Really the yoke ought to be in a single piece, but it would cut into a great deal of material, and as it is covered with lace (of course in *one* piece), the small seam will not show.

Stripe the fronts with lace, arrange the box-pleat, tack the under-arm seams, gather into the yoke and lined band. Try on. Sew the seams (a small run-and-fell seam). Stitch down the pleat, edging it with lace. Make the buttonholes down the box-pleat, and put small pearl buttons down the hem of the other front. Arrange the lace on the yoke, finishing the yoke with beading. Sew on the lined band, frilling at the lower edge a little basque of lace edging, and pass a ribbon runner through the band. The beading at the top is threaded with narrower ribbon, and a bow of the wider ribbon is a pretty finish. Hem the armholes and edge with lace, headed by a ribbon-threaded beading.

It is smarter to cut away the batiste beneath the lace insertion, having the lace yoke unlined (shaped to flat pattern by means of the ribbon-threaded beading). To shape the yoke, cut the entire pattern in stiff paper and arrange the lace insertion upon it, easing the top edge of the insertion into the taut beading. The ribbon passed through the beading serves as a runner.



No. 5037. AN EVENING CACHE-CORSET.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

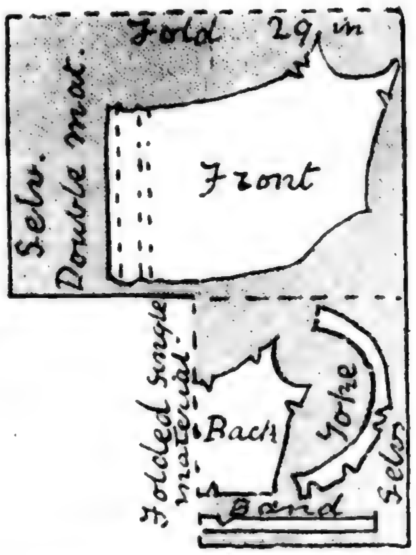
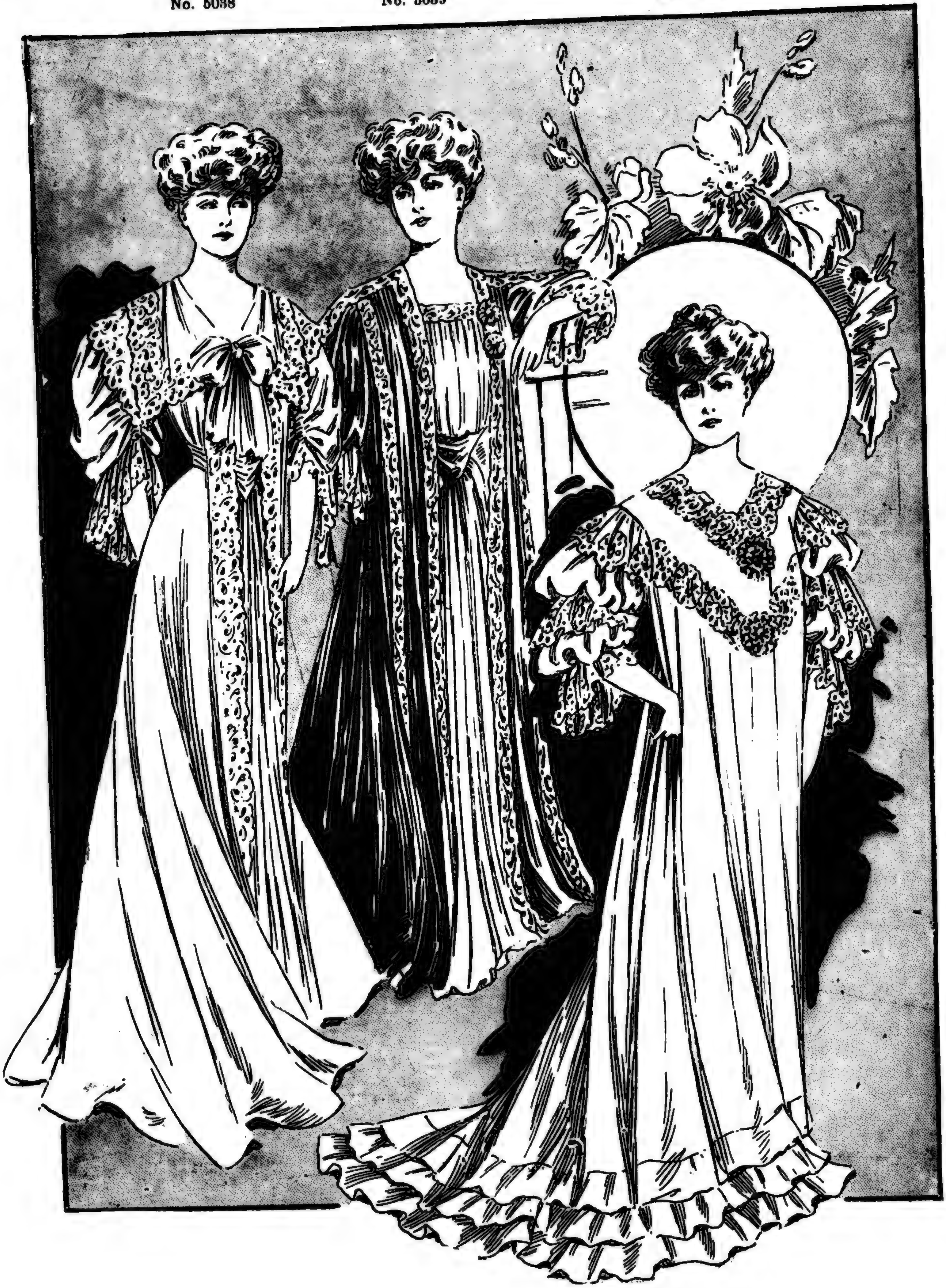


DIAGRAM OF CACHE-CORSET PATTERN.

PLASMON COCOA
Velvety Delicious
As Supplied to H.M. Government.

Miss S. B. writes :—"I have found the competitions very interesting, and am more than delighted with my prize watch."

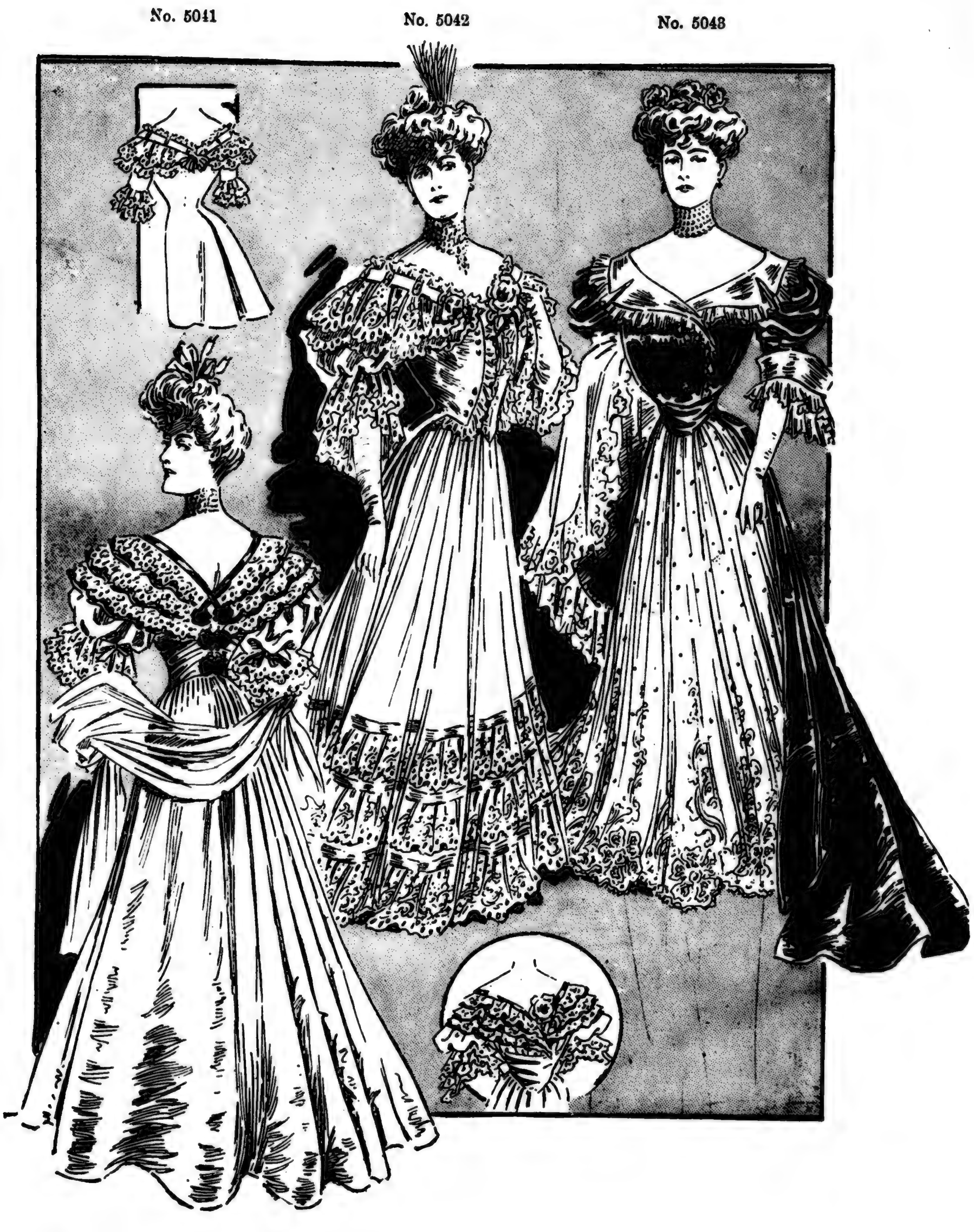
No. 5038 No. 5039 No. 5040



ARTISTIC TEA GOWNS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 2s. 0½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

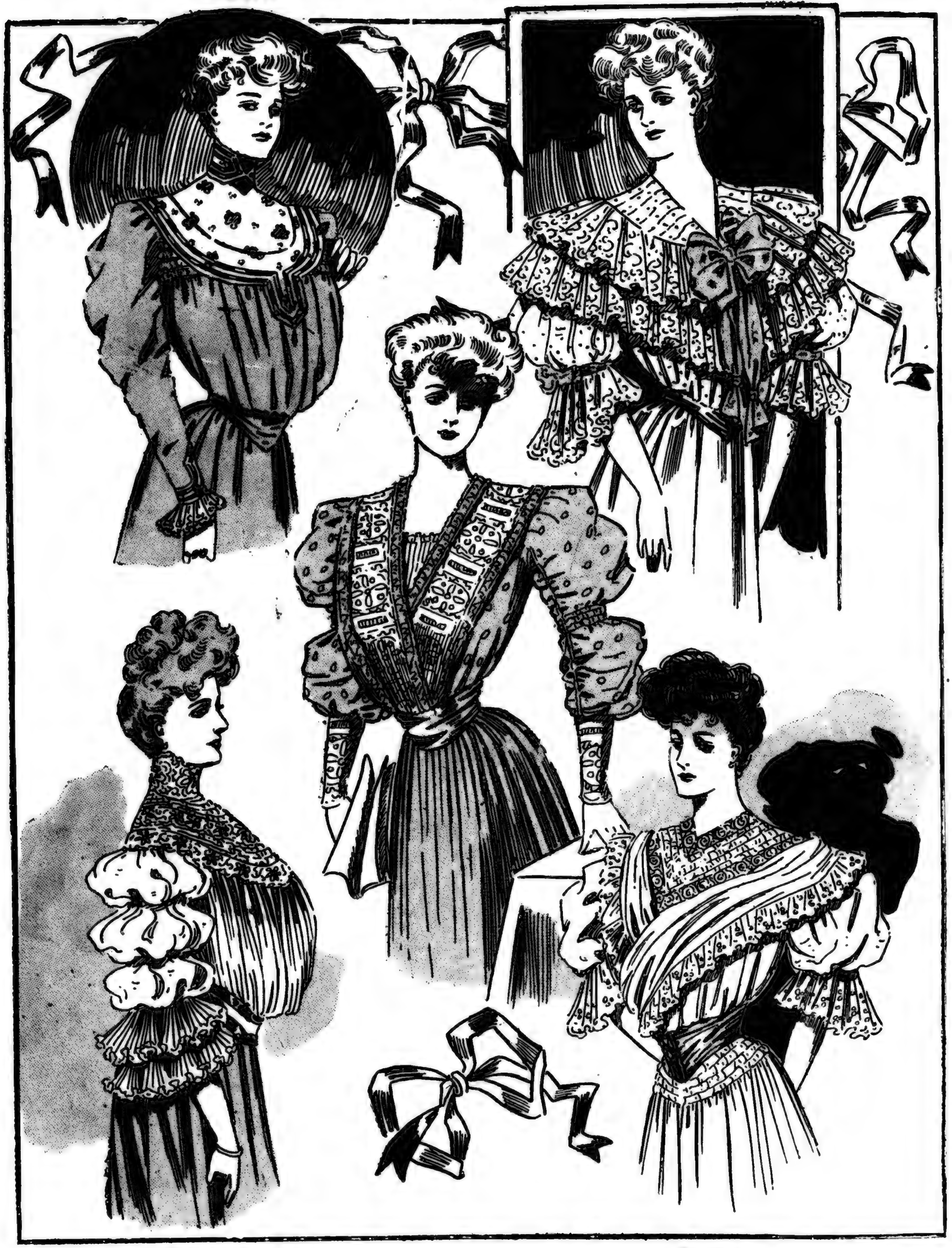


SMART EVENING GOWNS FOR THE SEASON.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Skirts, Foundation Skirts, or Bodices, each, 6½d., post free, of **Madame Myra**, *10 and 11, Fetter Lane, E.C.*

No. 5044 No. 5045 No. 5046



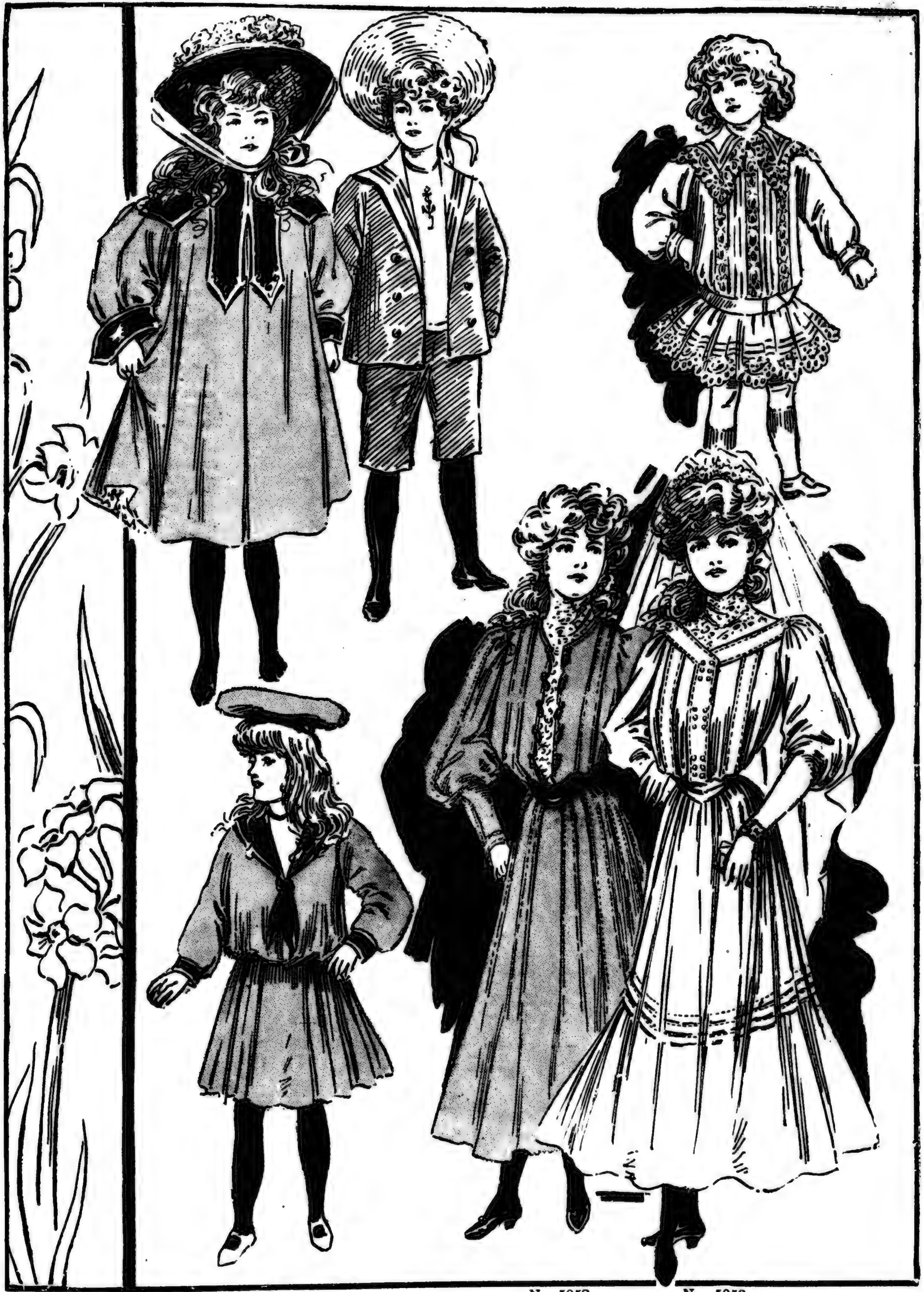
No. 5047 No. 5048

ELEGANT AFTERNOON AND THEATRE BLOUSES.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

No. 5049 No. 5050 No. 5051



No. 5054 No. 5052 No. 5058

SPRING COSTUMES FOR BOYS AND GIRLS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Skirts, Bodices, Coat, Frocks, or Suit, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

The Ball-Gown of To-Day.

ON page 23 are sketched some charming ball-gowns of elegant style, which need not be over-expensive.

Design No. 5056 represents a gown of white Oriental satin, lace, and fur. My own ideas for the carrying out of this particular model are a pale primrose-yellow (almost a deep cream in strength of colouring, but not so pinkish nor so opaque in tint as cream) guipure tinted to correspond, outlined with narrow gold cord, and mink fur. The gown is really very simply made, the hem successfully simulates the effect of a triple skirt, and the fulness at the waist is caught up with a little half-arrested *pouf* or panier, which is very becoming to a woman who has no fashionable curve upon the hips. The bodice has crossed draperies of the satin held in place by an encircling band of the fur with pendant tails; there is a sort of modified Medici collar, which, however, does not rise high at the back, but allows for the regulation low-cut bodice, and a little pointed vest is apparently continued beneath the crossing drapery as a high corselet belt of lace, with long-shaped stole ends hemmed with more tails. This would make a lovely frock in rose-tinted velours mousseline, with chiffon-draped bodice, the corselet of lace showing through the chiffon, and in this case formed of gold braid and bullion; also if Russian sable were used—but this is a sort of extravagant Christmas dream! In any case the guipure should be of the heavy order, with the more important parts of the design accentuated by outlining cords, according to the decree of Paris nowadays. Eight yards of double-width satin would be required.

No 5058 is a girl's dancing frock, pure and simple—short, for it clears the ground all round by the fraction of an inch—light and youthful, for it is of tulle and flowers and ribbon—simple, for it boasts no elaborate workmanship nor any other "ingredients," save those three. The girl for whom I originally designed it wanted a gown for a little informal dinner and dance, to which she was bidden at the eleventh hour to come in fancy dress, somewhat to her disgust. She was having a white tulle frock made for the occasion, and I was going with her to her dressmaker's to decide upon the arrangement of the trimming that very afternoon. "What on earth shall I do?" she said, "the gown is made already, and it is to be trimmed with pink roses in two shades, and shaded pink ribbon, and Madame Chose sent over to Paris for both the ribbon and the flowers on purpose. I suppose I shall have to put them on and call myself Rose Queen or something——." I wish I could record that the word used was "silly," but I fear it was "rotten"—these are degenerate days! I told her she was an idiot, and we reached Madame's in somewhat strained silence. The little frock was produced, with its pretty full short skirt of white tulle in many layers over the faintest pink taffetas lining, that just blushed through it. "And wear a brightish pink petticoat, mind," I remarked, as the ribbon and roses were produced. "Now you are just going to be the Queen of Hearts—not necessarily out of a pack of cards—and you will have a dress you can wear on other occasions, one that won't be blatantly fancy dress."

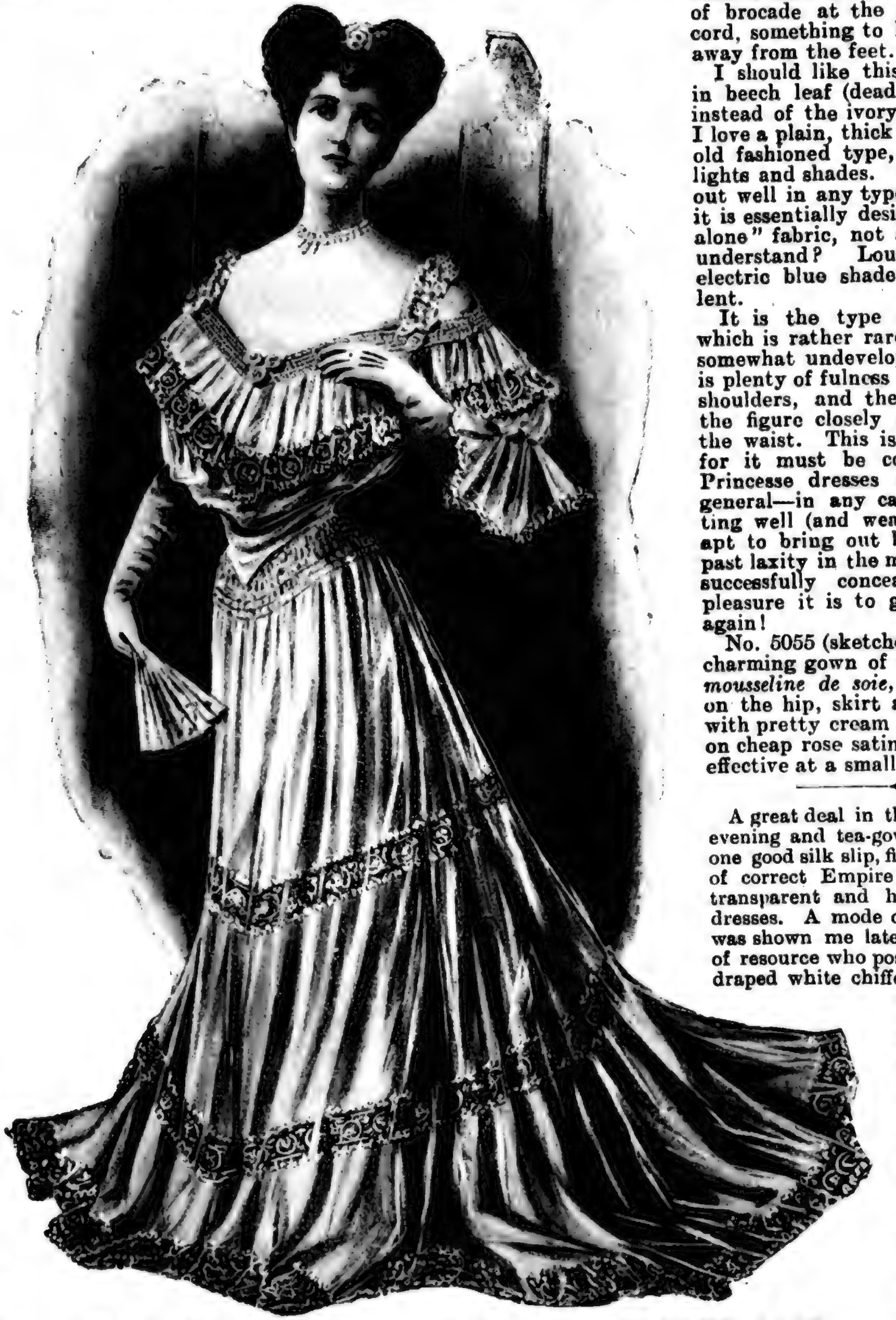
So we arranged it, and No. 5058 was the result, with a real heart-shaped bodice outlined with pink roses, soft crossing ribbons, a heart on each shoulder, from which a soft cloudy *pouf* of tulle emerged, with more garlands of roses falling down the arm, linked hearts all round the skirt threaded with the soft ribbon, that was tied here and there in bows, and had balls of the button roses to finish off every "end." At the fancy ball hearts were sewn on each little shoe, a heart-shaped fan was carried, a heart-shaped locket worn, and the prettiest tiara of silver hearts in outline set up on end, graduating in size, was made of tinsel and sequins for the occasion, and worn on loosely-flowing golden hair—trust the girl with good hair to let it hang down at a fancy ball if she can. It would be cheaper to have but *one* transparent skirt made of double-width silk muslin, of which 8 yards would then make the dress very inexpensively.

No. 5057 is severe simplicity; but it can be made of distinctly magnificent materials if required. The original notion I carried out in ivory brocade, with a thread or two of gold woven in it, the Princesse gown turned back below the bust and again in the sleeves to show an inner chemisette of fine net of antique tone, harmonising with the Brussels point of which the revers are formed; these are lined with gold tissue which gleams faintly through, and golden "dangles" adorn their corners, and a small gold clasp ostensibly holds the gown together where it meets just below the waist. The skirt is full but plain, it may be cut with a moderate train, but not too long for dancing. Such a skirt looks well with a rouleau of brocade at the foot, or a golden cord, something to keep the full folds away from the feet.

I should like this gown very much in beech leaf (dead beech leaf) satin, instead of the ivory and gold brocade. I love a plain, thick all-silk satin of the old fashioned type, it has such lovely lights and shades. Also it would work out well in any type of velvet, though it is essentially designed for a "stand-alone" fabric, not a clinging one, you understand? Louis velveteen in an electric blue shade would look excellent.

It is the type of Princesse gown which is rather rare—becoming to the somewhat undeveloped figure, as there is plenty of fulness across the bust and shoulders, and the gown only clasps the figure closely a few inches above the waist. This is worth considering, for it must be confessed that most Princesse dresses are caviare to the general—in any case, they want cutting well (and wearing well), and are apt to bring out bad points that our past laxity in the matter of outline has successfully concealed. But what a pleasure it is to get back to outlines again!

No. 5055 (sketched on this page) is a charming gown of the evergreen white *mousseline de soie*, the skirt gathered on the hip, skirt and berthe trimmed with pretty cream lace. It is made up on cheap rose satin, and is wonderfully effective at a small cost.



No. 5055. EVENING DRESS FOR A YOUNG MARRIED LADY.

For Description see this Page.

Price of Paper Patterns, Skirt, Foundation Skirt, or Bodice, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

◆

A great deal in the way of change for evening and tea-gowns can be done with one good silk slip, fitting or semi-fitting, or of correct Empire cut, with a variety of transparent and half transparent over-dresses. A mode of ringing the changes was shown me lately by a young woman of resource who possessed a pretty softly draped white chiffon or net under-dress, over which went in one case a short-waisted Directoire coat of striped silk, and on another a long pelisse of pale green Liberty velveteen, attractively furred, and of quaint cut. Thirdly could come a sacque of palest opaline shot taffetas, one of those fascinating new double width silks of soft make, changing with every movement like the interior of an oyster-shell, and liberally trimmed with box-pleated ruches of lace, a gold cord running down the centre of each, and being very much be-ruched and ruffled under the hem.

The Children's Breakfast.
Creamy Plasmon Oats
Require no milk. Cooked in 4 minutes.

"I have made my first coat and skirt from your free patterns of this month, and I am very pleased indeed with them."—R.

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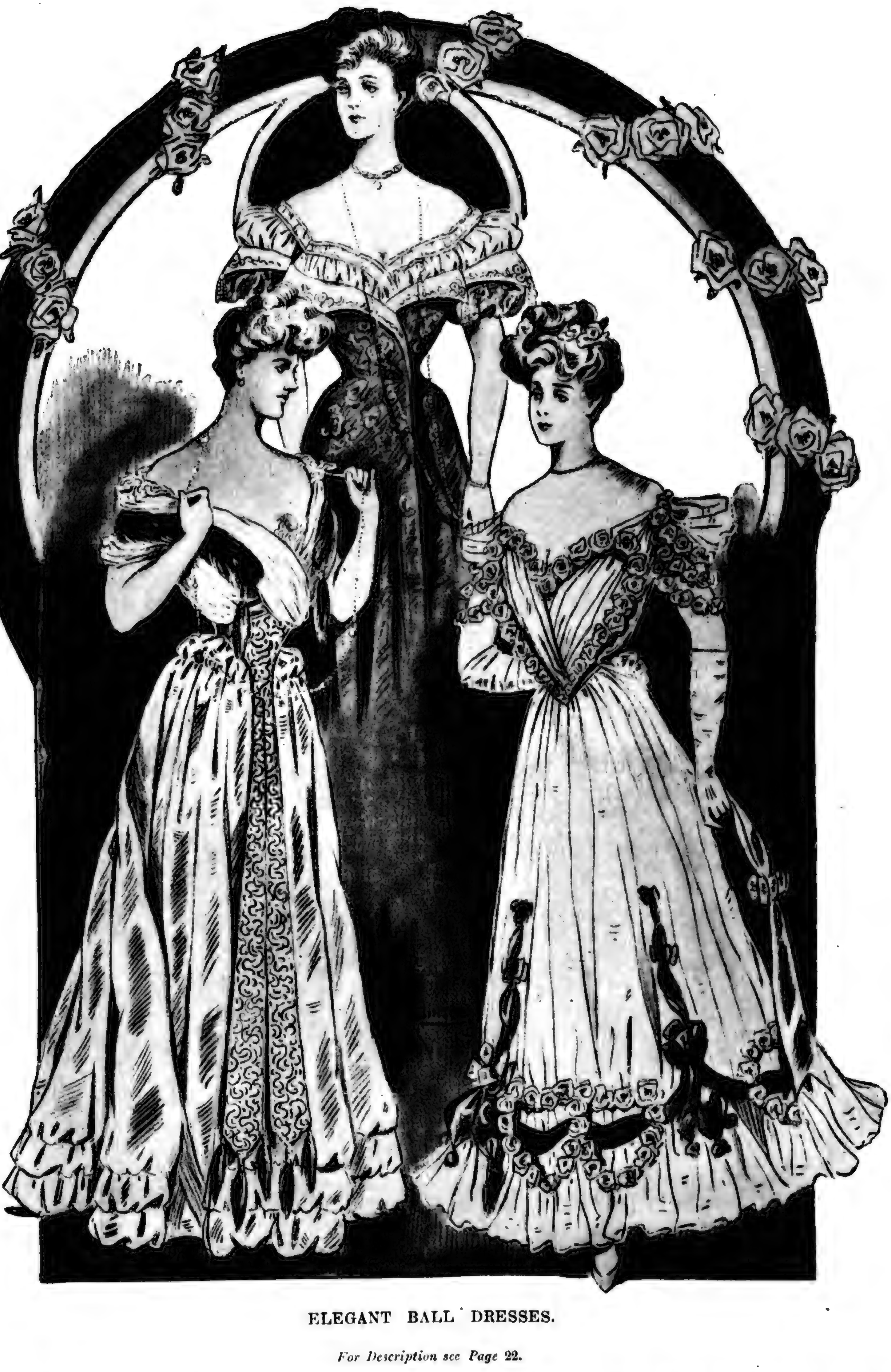

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For Description see Page 22.

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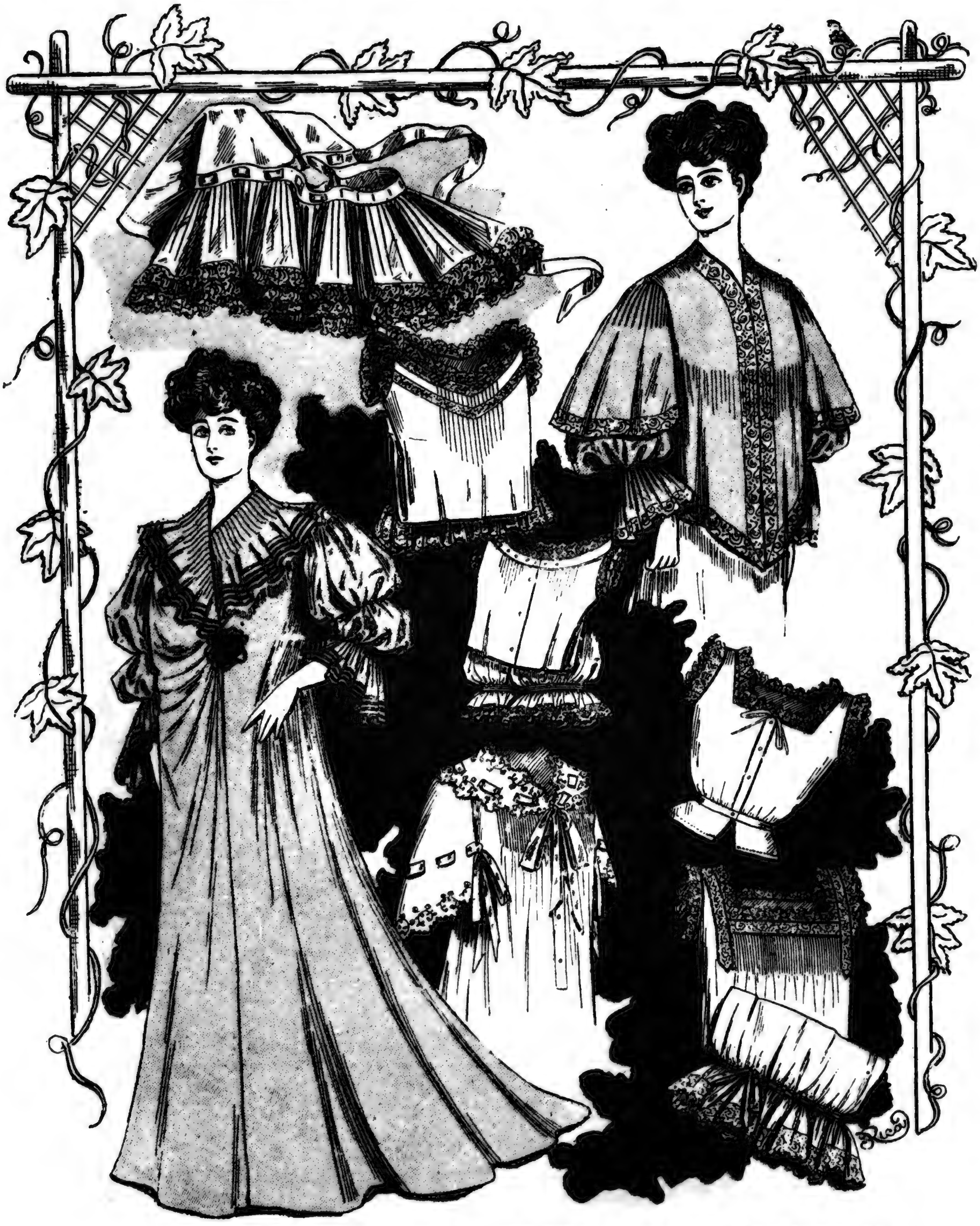

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DAINTY OUTFITTING FOR SPRING WEAR.

For Descriptions see Pages 36 to 42.

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The Moral of This Life:—**ADAPTABILITY!**

'OF ALL THE DISCOVERIES WHICH MEN NEED MAKE, THE MOST IMPORTANT AT THE PRESENT MOMENT IS THAT OF THE SELF-FORMING POWER TREASURED UP IN THEMSELVES,' viz.:

EXPERIENCE

'SOW AN ACT AND YOU REAP A CHARACTER, SOW A CHARACTER AND YOU REAP UNAVOIDABLE FATE!' Or in other words, you may gather the Honey of Wisdom only by obedience to Natural Laws. Read the 20-page Pamphlet given with each Bottle of ENO'S 'FRUIT SALT,' How to Prevent Suffering and Disease by Natural Laws. It is the province of character to adapt circumstances to noble results. Then dare to be wise, as ill health is the first step to Disease and Short Life!

SUCH IS HUMAN LIFE, SO GLIDING ON;
IT GLIMMERS LIKE A METEOR, AND IS GONE;

MORAL FOR ALL:

'I need not be missed if another succeed me,
To reap down those fields which in spring I have sown,
He who ploughed and who sowed is not missed by the reaper,
He is only remembered by what he has done.'

A GENTLEMAN WRITES:—"After 25 years' use I have found a cup of hot tea, taken in the morning about a quarter of an hour after a dose of 'FRUIT SALT,' a great boon."

The effect of Eno's 'Fruit Salt' on a Disordered, Sleepless or Feverish Condition is Simply Marvellous. It is, in fact, Nature's Own Remedy, and an Unsurpassed One.

CAUTION.—Examine the Capsule, and see that it is marked ENO'S 'FRUIT SALT.' Otherwise you have the sincerest form of flattery—IMITATION.

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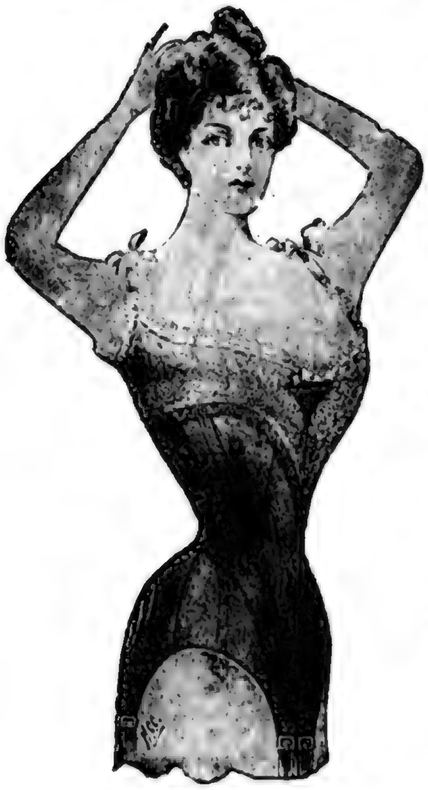

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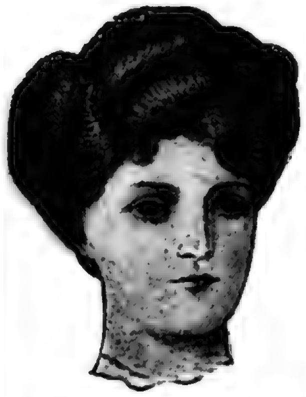

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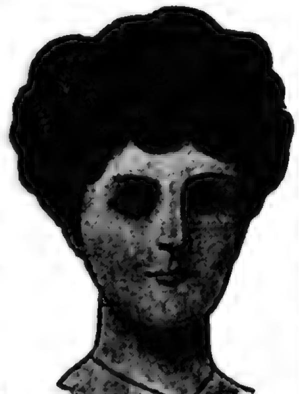

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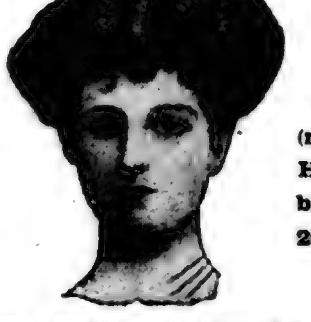

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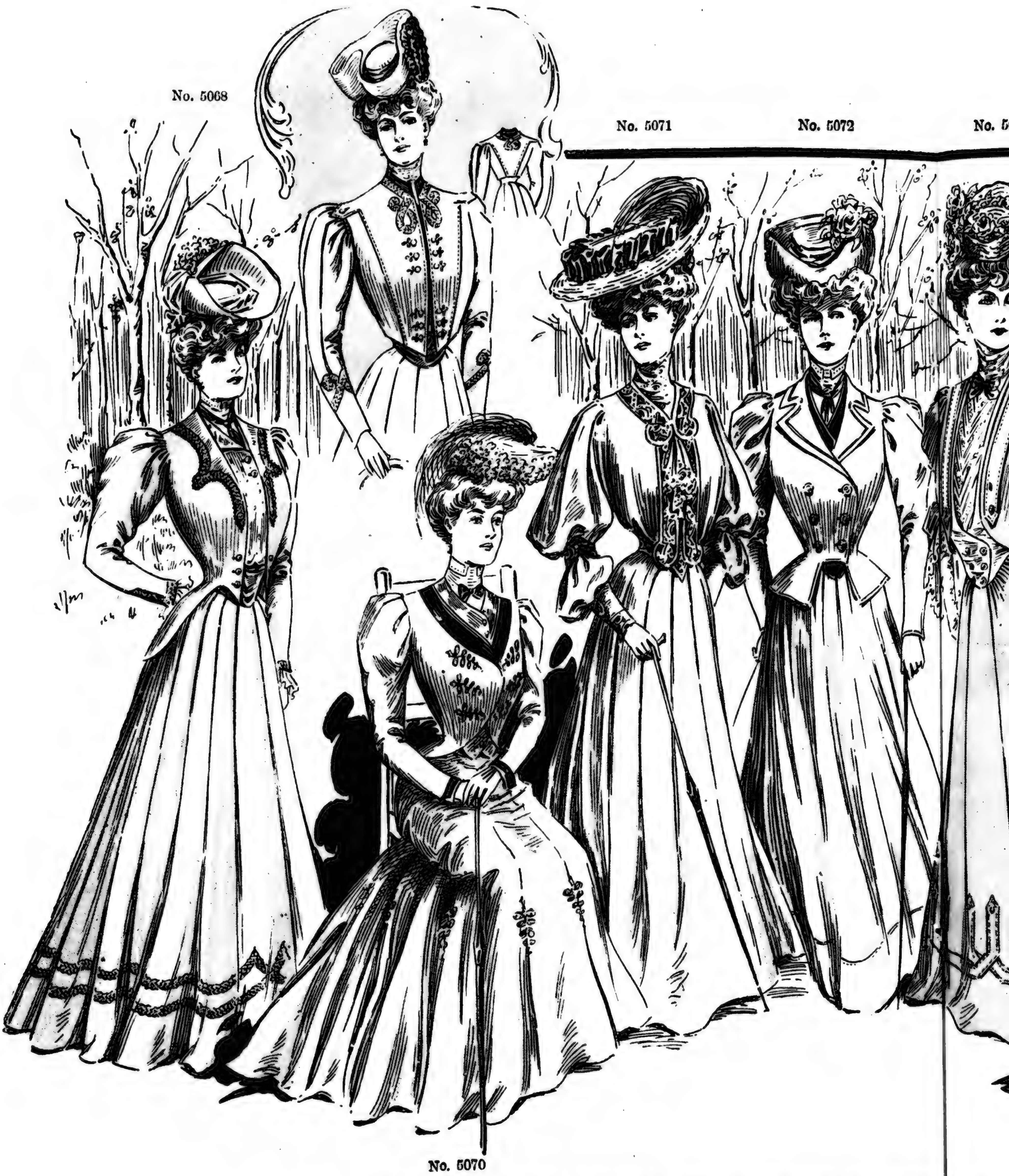
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For Descriptions se Pages 36

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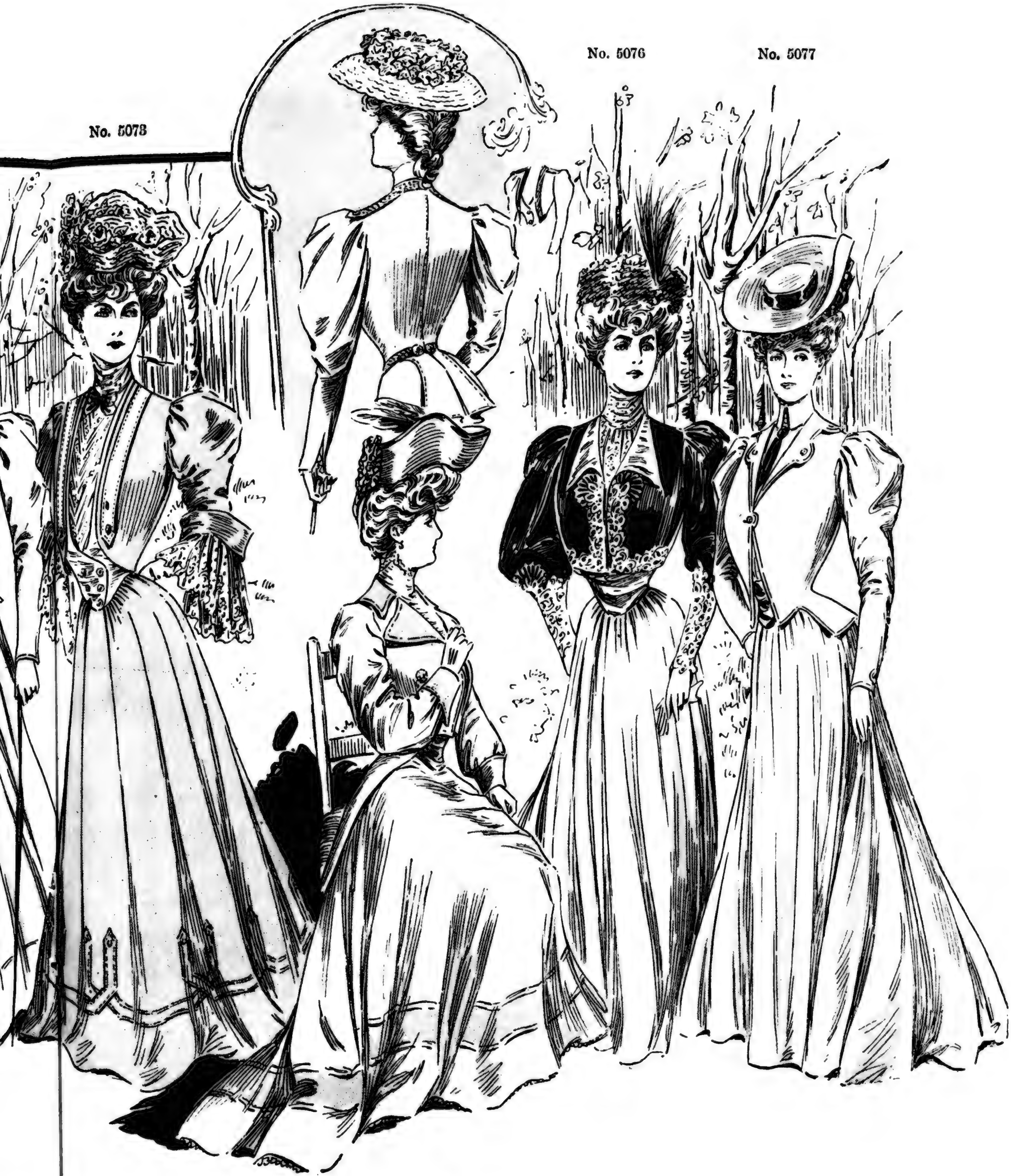
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NEW FRENCH COATS AND FULL WALKING SKIRTS.

criptions s Pages 36 to 42

tion Skirts or Coats, each 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

Love Sonnets.

By MARY CHILD.

I.

Yes, it was a foregone conclusion.

All their friends knew they would come together.

Even the mothers on both sides agreed they were made for each other, so thorough was the sympathy between them.

Jim put his thoughts into his pictures. They spoke such feeling and love that they sold tremendously and made his name famous.

Now Phyllis had one secret.

She wrote poetry, but was so diffident about her verses that she had not told her lover. She, also, was obliged to take the world into her confidence. Like Mrs. Browning, her sonnets, under the title of "Sylvia's Love," brought her fame and renown.

One day, the book fell into Jim's hands, and then arose the misunderstanding.

By intuition, he felt and knew they were written for him. Loyalty to Phyllis and love for Sylvia fought in his heart day by day, making him morose and gloomy. Finally, his visits grew few and far between.

Phyllis noticed his preoccupation, and began to fret. Had she been too bold in telling the world of her love? Could he have discovered the authorship of the sonnets?

Pride kept her tongue-tied, and the meetings of the lovers grew fewer and colder.

All the world wondered and remarked at the estrangement.

II.

"How pale Phyllis looks, Jim," said his mother anxiously. "Do you think she is fretting?"

He gulped down a great cup of coffee, scalding himself in the endeavour.

"I—er—have not noticed, mother," he said, with averted face.

"Have you quarrelled?" she queried.

"No, mother; whatever put that thought in your head?"

"I could not imagine a quarrel," replied his mother, "because you seemed to understand one another so thoroughly. Surely you have not grown tired of each other!"

"I do wish you would not interfere with my affairs," exclaimed her son, pettishly pushing his chair from the table. "Poor little Phyllis," he muttered, going upstairs, "ought I to tell her how I feel?"

Left to herself his mother sighed. "How unlike Jim!" she said; "I wish I could do something."

. . . . .

"Phyllis," asked her mother, "what is the matter with you? You never eat anything, and you are getting as pale as a ghost. Has Jim been unkind to you?"

Phyllis burst into tears.

"I do not know, mother," she faltered. "I fear Jim is getting tired of me, and I did think he loved me."

She looked tearfully out of the window, where a blackbird was warbling to his mate from a wild cherry tree.

"I thought you were made for each other," answered her mother thoughtfully. "I cannot think that about Jim. Why do you not ask him? It would be better to break the engagement than live for ever miserable."

"I hardly like to ask him," said the girl hesitatingly. "Yet I would sooner break it off if he has really grown tired of me. Only it will be so horrid!"

III.

One afternoon Jim came in.

Phyllis was alone at tea. Polite but cold greetings took place.

Yes, Jim would take a cup of tea, and "Ah, thank you, two lumps, please!"

In the old days Phyllis was quite aware of his sugar-loving propensities. But his stern, set face made her harden her heart, though it was beating very tumultuously. She had determined to have it out before Jim bade her farewell.

Strangely enough, Jim had made his visit for the same purpose.

"Jim" . . .

"Phyllis" . . .

"I beg your pardon, Phyllis, what were you going to say?"

Poor Phyllis broke down.

"Oh, Jim, dear," she cried hysterically, "do not be so horribly polite. What is the matter with you? What has changed you? Have I offended you, or"—she hesitated—"have you grown tired of me?"

"No, no, Phyllis," he answered hastily; "I love you dearly. But," he added, looking rather foolish, "I love someone else equally as well."

"Oh, Jim!" cried the girl, with a scarlet face. "How can you talk so? Who is she?"

"I do not know. I do not even know her name, though I have tried hard to discover it."

"But I do not understand," she commenced, looking at him in bewilderment.

"It is just this: She is a writer of some lovely poems—poems which I should like a woman to write for me. I feel in love with you, Phyllis, because of the strong affinity between us on many subjects. When it comes to the greatest of all themes, you are dumb and I am the lover. The love is all on my side."

"Jim, dear, I could not speak," she said tremblingly, "but I——"

He went on, regardless of her interruption.

"Now, this woman inspires me. I feel she is my ideal woman. I talk to her, and I con over her poems as I paint. Yet all the while I am thinking of you, and wishing you could speak so."

He paced up and down the room, and then sat down by her side.

"Why," he cried, taking a little hand and fondling it, "I am so crazed that I am actually painting a picture to my unknown ideal. I have called it, 'Who is Sylvia?'" He did not notice her glad start of wonder and recognition, but went on musingly. "I have put a troubadour under a balcony. He is looking up to a window, where a hand is opening the casement."

"Why do you laugh?" he added shortly. "I am quite serious."

Phyllis laughed long and merrily. She knelt down by his side.

"You dear, silly boy," she cried, "your Sylvia may be a faded, grey-haired, old lady, lamenting the lost love of her youth. Or, she may be a happily-married dame with a merry troop of children. Perhaps *she* is a man like the writer of 'An Englishwoman's Love-Letters'! Or, she may be an impossible person. A soul does not always dwell under a beautiful covering."

"If I thought any of your suggestions were true," said Jim dubiously, "I——"

"Would keep to the old one?" she said coaxingly. "Jim, dear, you said you loved me once, and promised to marry me. . . . You are the only man I ever cared for." She looked wistfully at him. "Do not throw me over for a mere caprice or fancy. If we have loved once, it should be for aye, for true love can never alter."

"Now you are talking like Sylvia," answered Jim softly, gazing at her.

She certainly looked very sweet with the love-light brimming in her pretty eyes. After all, the writer of the poems might turn out to be a dyspeptic. Most of the minor poets he knew were afflicted in that way.

"Jim, dear," she whispered, "it would be so awful to change now we have fixed the day. That is, if you still love the Phyllis you imagined me to be."

"I know, darling. I have been a brute. Forgive me," he said contritely. "I will read Sylvia no more. I will imagine you are at the casement, and will give you the picture for a wedding present."

He kissed and fondled her as he spoke. He could see how unhappy she looked.

"And I," she answered shyly, blushing under his kisses, "Will give you my present on the morning after we are married."

Jim kept to his word and his sweetheart.

The onlookers declared, therefore, a lovers' quarrel had been made up.

IV.

The day of the wedding arrived.

Everything passed off beautifully, until, at the supreme moment, Jim suddenly remembered Sylvia, and shuddered. The girl at his side pressed closer, and gave him a pathetic little glance.

At the breakfast he appeared quite *distrait*, and the guests commented on his preoccupied air.

He talked to his newly-made wife with a great effort for the rest of the day, but she only smiled tenderly at him, and would not notice anything amiss in his unloverlike behaviour.

At breakfast the next morning he still appeared ill at ease. In reality, he felt ashamed of himself. Sylvia had filled his dreams all night.

"Jim, dear husband," said Phyllis, at the end of the silent meal, "I have left your present on the dressing-table. Will you go and look at it?"

She flushed painfully as she spoke. Surely a woman should not need to woo her husband!

"Certainly," he answered, glad of an opportunity of escaping from his uncomfortable position.

He hurried upstairs, where he walked to the dressing-table, and found a beautifully-bound copy of "Sylvia's Love." It bore the inscription: "*From the writer, Phyllis, to her only love.*"

In the meantime Phyllis had walked to the window. There she watched the play of a wave-kissed blue sea sparkling with sunshine. And there Jim found her.

He put his arm about her, and drew her to his side with a tender, clinging caress. Once more he was the dear Jim of old. She knew no shadow of misunderstanding would ever come between them again.

Presently he spoke. "Write me," he said slowly, "as one of the biggest fools in creation. I ought to have guessed you were my Sylvia. How could I have been so blind! My darling! I hope I may ever prove worthy of such love—the love of my ideal woman!"

She smiled at him through happy tears as their lips met in one long kiss.

"I never miss a chance of recommending 'Myra's Journal,' as I think it a treasure.'—Mrs. M., Carmarthen.

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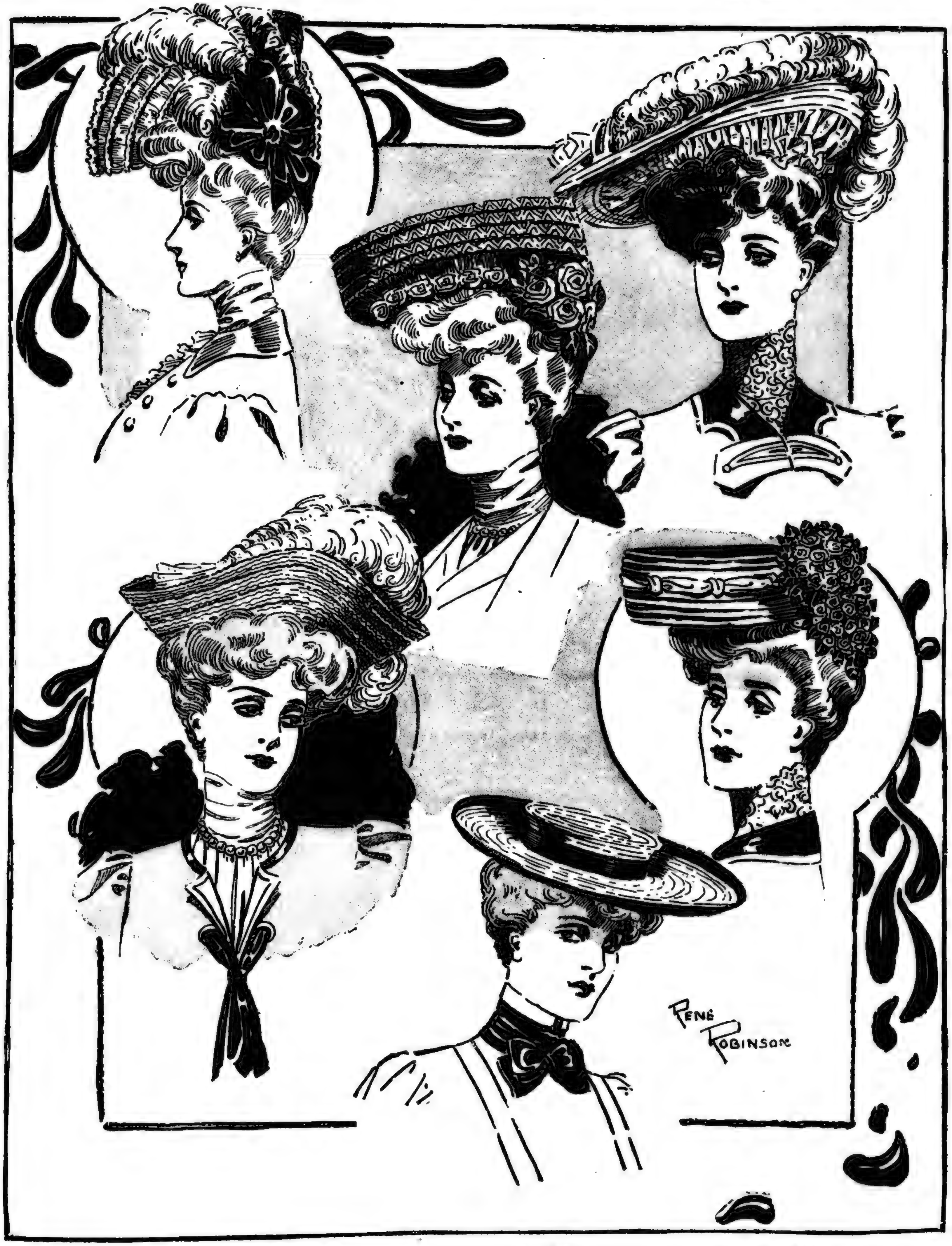


No. 5081 No. 5082 No. 5083

EARLY SPRING MILLINERY.

For Descriptions see Pages 36 to 42.

LADY'S PLAIN STOCKING WITH OPEN-WORK ANKLE.

Four steel knitting needles of No. 20 size. For an average person cast on 100 stitches, 36 on the first needle, and 32 on the other two.

Do not knit tightly, as besides stretching and weakening the wool, when washed it becomes harsh. On the other hand, very loose knitting is not good and is rarely evenly worked. The needle should just slip easily through the row of stitches.

Knit a couple of inches, 3 plain and 1 purl, for the welt of the stocking. Pick up a seam stitch on the first needle, between the 18th and 19th stitches (purl it every row in future), and do about 10 inches plain knitting.

Decreasings.—Knit to three before the seam stitch, slip 1, knit 1, pass slipped stitch over the knitted one, knit 1, purl seam stitch, knit 1, knit 2 together, finish the round. Decrease in this way 10 times. 3 times with 7 rows between. 3 times with 6 rows between. Twice with 5 rows between. Twice with 4 rows between.

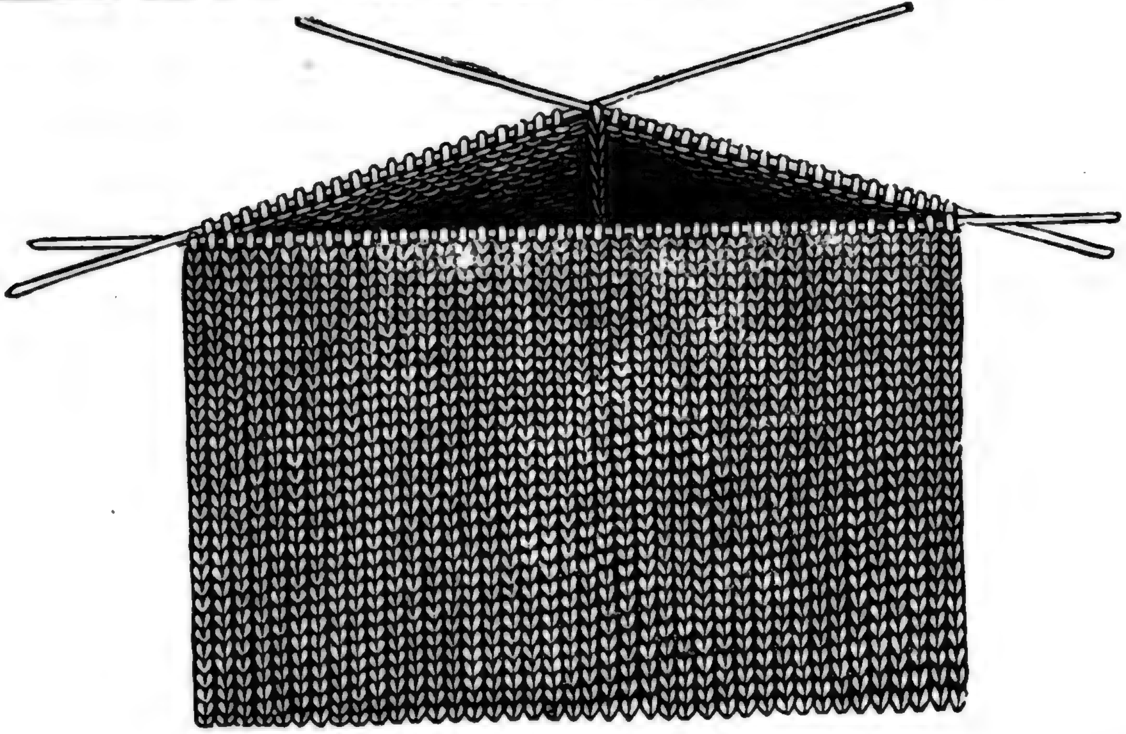


Fig 1.—Stocking Divided for the Ankle.

There should be now 81 stitches left for the ankle. In a plain stocking we should continue knitting without dividing, till we reach the heel, but it will be found easier to divide the stitches and work the pattern on one needle instead of two.

Ankle.—Divide stitches with half (40) on one needle for the front of the leg, and the other half divided between the two back needles, with the seam stitch at the beginning of the second needle, as shown in Illustration 1.

First round of Pattern. (We shall speak now of the front needle, which has 40 stitches, as the *first* of the round). Knit 18 stitches plain, slip 1, knit 1, draw slip stitch over the knittted 1, make 1 by simply putting the wool over the needle to the front, then knit plain to end of round. Now work 2 plain rounds.

4th round. Knit 17 stitches plain, slip 1, knit 1, draw slip stitch over knitted one, make 1, slip 1, knit 1, draw slip stitch over, make 1, knit to end of round. Do 2 plain rounds.

7th round. Knit 16 stitches plain, * slip 1, knit 1, draw slip stitch over knitted one, make 1, repeat from * twice, then finish round.

Two plain rounds. 10th round. Knit 15 stitches plain, make *four* patterns, finish the round. Two plain rounds. 13th round. Knit 14 stitches plain, five patterns, and finish the round. Two plain rounds. 16th round. 13 stitches plain, 6 patterns, and finish the round. Two plain rounds.

19th round. 12 stitches plain, 7 patterns, and complete the round. Two plain rounds. 22nd round. Knit 11 plain stitches, and 8 patterns.

25th	round.	10	plain stitches,	9	patterns.
28th	,,	9	,,	10	,,
31st	,,	8	,,	11	,,
34th	,,	7	,,	12	,,
37th	,,	6	,,	13	,,
40th	,,	5	,,	14	,,
43rd	,,	4	,,	15	,,
46th	round	3	plain stitches,	16	patterns.
49th	,,	2	,,	17	,,
52nd	,,	1	,,	18	,,
55th	,,	19 patterns.			
58th	,,	same as 52nd.			
61st	,,	,, 49th.			
64th	,,	,, 46th.			
67th	,,	,, 43rd.			

Knit two plain rounds, and then proceed to divide the stitches for the heel. We shall continue the pattern after turning the heel.

Heel.—Place 41 stitches on the back needle with seam stitch in the centre, and half the remaining stitches on each of two needles for the instep, Fig. 2. (See Page 1.) Knit the stitches on the back needle, then purl them back, and knit backwards and forwards, *always slipping* the first stitch until 34 rows or about 2 inches have been knitted.

35th row. Knit two past the seam stitch, slip 1, knit 1, draw the slipped stitch over the knitted one, knit 1 and turn. Purl 2 past seam stitch, purl 2 together, purl 1 and turn. Knit three past the seam stitch, slip 1, knit 1, pass slipped stitch over and turn. Purl 3 past the seam, purl 2 together, purl 1, turn. Knit 4 past the seam, and continue knitting one stitch more each time till end of row is reached, and there are 21 stitches left upon the needle. After this there should no longer be a seam stitch recognised.

Taking Up.—Put the stitches which form the instep on to one needle. Place half the heel stitches on each of two needles. Take up on the left hand needle the stitches that were slipped, along the left hand side of the flap, knitting each as it is picked up.

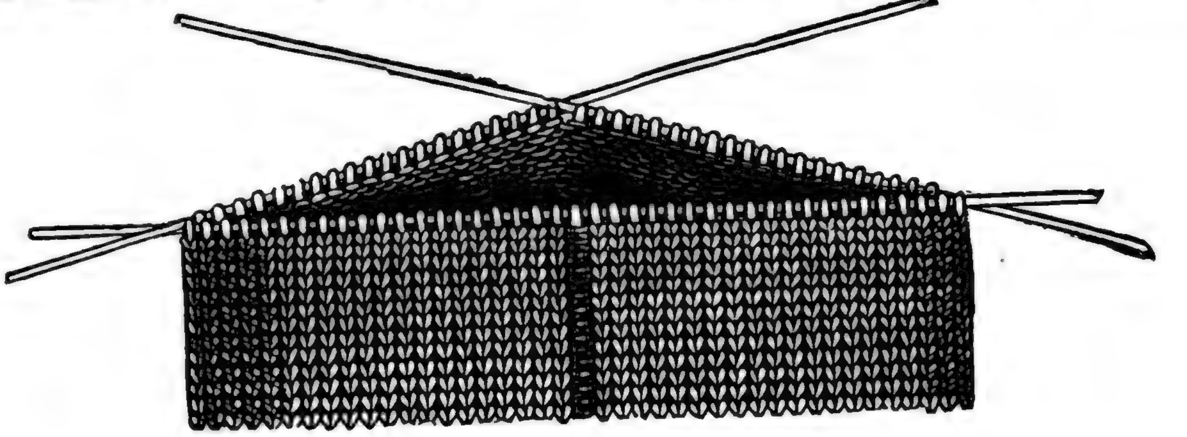


Fig. 2.—Stocking Divided for the Heel.

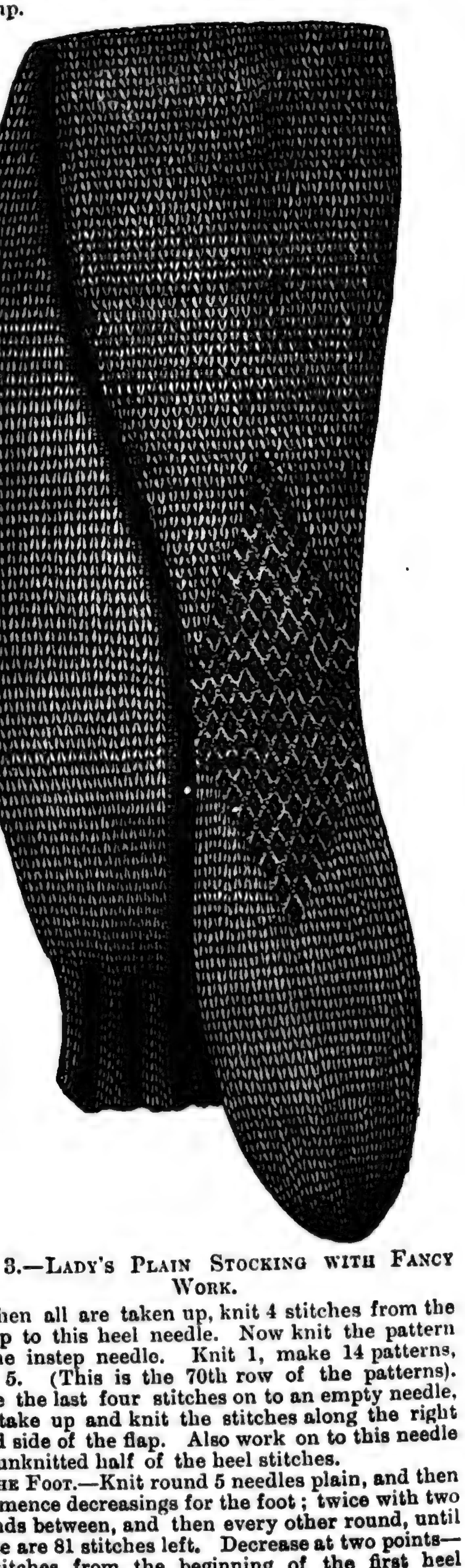


Fig 3.—Lady's Plain Stocking with Fancy Work.

When all are taken up, knit 4 stitches from the instep to this heel needle. Now knit the pattern on the instep needle. Knit 1, make 14 patterns, knit 5. (This is the 70th row of the patterns). Take the last four stitches on to an empty needle, and take up and knit the stitches along the right hand side of the flap. Also work on to this needle the unknitted half of the heel stitches.

The Foot.—Knit round 5 needles plain, and then commence decreasings for the foot; twice with two rounds between, and then every other round, until there are 81 stitches left. Decrease at two points—4 stitches from the beginning of the first heel needle, and 4 stitches from the end of the second.

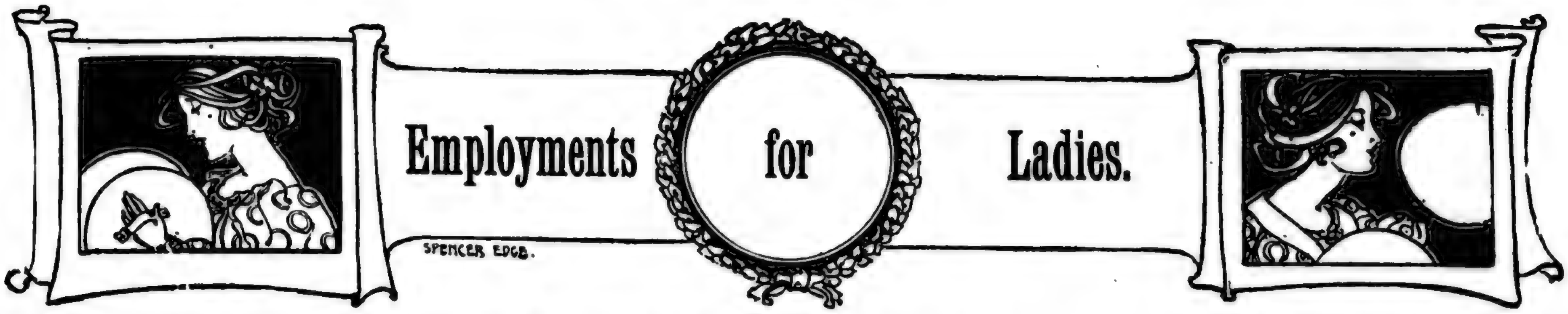
At the same time the pattern must be progressing as follows:—

73rd	round.	Knit	2,	work	13	patterns,	knit	2.
76th	,,	,,	3	,,	12	,,	,,	3.
79th	,,	,,	4	,,	11	,,	,,	4.
82nd	,,	,,	5	,,	10	,,	,,	5.
85th	,,	,,	6	,,	9	,,	,,	6.
88th	,,	,,	7	,,	8	,,	,,	7.
91st	,,	,,	8	,,	7	,,	,,	8.
94th	,,	,,	9	,,	6	,,	,,	9.

* * * * * *

For conclusion and for other smart stockings, see No. 13 of "Myra's Library of Needlework," 1½d., post free (published by Beeton and Co., 10 and 11, Fetter Lane, E.C.).

"I have used 'Myra' for nearly nine years and find it the best of all dressmaking journals."—M. M.


SPENCER EDGE.

Employments for Ladies.

FANCY NEEDLEWORK AS A MEANS OF LIVELIHOOD.

THE needle from time immemorial has been woman's possession and prerogative; now as a means of breadwinning, more often as a pleasant and profitable method of passing the long hours away. No one who has ever visited the museums and historic houses in our land but must have been impressed by the exquisite handiwork of the women of bygone days. I was looking recently at a coverlet made nearly 200 years ago, and now exhibited in a cathedral city, which for perfection of design, beauty of colouring, and fineness of execution rivalled the finest work our most skilled embroiderers can show to-day.

Mary, the unhappy Queen of Scots—if any woman really deserves the title of unhappy who lived every hour of her live instead of vegetating, just existing, as so many women are compelled to do—was a famous needlewoman, as those who have seen specimens of her work can testify. Possibly she weaved in the web of her work many recollections of baffled hopes, unavailing anguish, and bitter mortifications, as well as memories of the triumphs that beauty and charm drag at their chariot wheels.

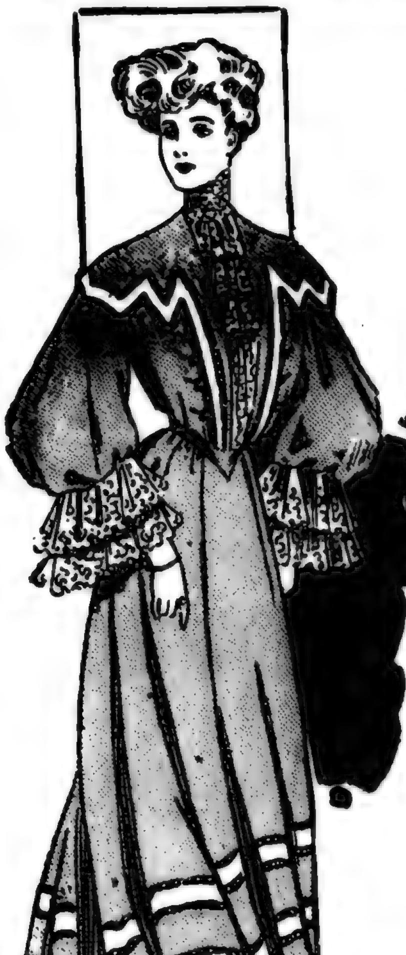
Ah! well, it is a far cry from those "old, unhappy, far-off things" to prosaic to-day, and to my readers who must wield their needles to earn their bread, or if not their bread, at any rate their butter. To earn money by fancy, or, as I prefer to call it, art needlework, it is absolutely necessary to be thoroughly proficient. For instance, at the Royal School of Art Needlework (Exhibition Road, South Kensington) the training course for professional embroideresses lasts from two to three years, and a certificate is granted for a two years' course and a diploma for a three years', so that it will be easily seen that it is not work to be taken up and thrown down at a minute's notice, or as a result of a fit of caprice. But I often hear of ladies who, for some reason or other, fancy that they could make a success of an art needlework shop. For one thing, it is a "ladylike" thing to do; it hardly comes within the definition of "trade"—a definition that would make them shrink—and it almost of necessity entails doing with a nice set of people. Therefore they decide on such a shop.

But now listen to the practical working experience of a lady who has started an establishment of the kind, which information I quote from that admirable little paper, "Women's Employment," which should be known to all women workers of every grade.

This lady considers the work most interesting, and quite suitable in every way for a gentlewoman; but it is absolutely necessary that anyone intending to take it up should possess three qualifications. First of all, she must have a certain amount of capital, sufficient to cover both the initial expenditure and the current working expenses, until the business is sufficiently established for a fair profit to be made. Secondly, a thorough business education is necessary, not only a knowledge of book-keeping, which, of course, is essential, but also a knowledge of business methods in the buying of stock, &c. (I hope my readers will let this fact sink into their minds); and, thirdly, she must have a most thorough training in her special art. Of needlework she must possess a practical knowledge in all its branches, from cutting out children's dresses or underlinen to the finest embroidery, or the most elaborate church work. She must be able to supply, adapt, or carry out any designs that are required, and to teach any kind of needlework.

Still, this lady thinks, given all this, such a business, started under favourable conditions, ought to pay. She herself was for three years at South Kensington, and then in a studio for design for six months; afterwards she spent two years in a large shop, where she designed artistic furniture and embroideries, so that it will be seen how complete her training has been, and yet, with all this, she has found it uphill work.

Naturally, charitable agencies are powerful competitors in work of this kind, but there is no reason why a capable woman—with the qualifications cited above—should not succeed; but she must be capable. For the tyro to start such a scheme, failure is almost certain, and those who possess no previous experience should at any rate gain some before launching on a venture in which time, trouble, and money may all be lost with truly fatal facility.



No. 5084. A Pretty In-Door Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

FREE REGISTER.

No. 345.—Coat and mantle maker. At ladies' houses for 2s. 6d. a day. Renovations. (Penge.)

No. 346.—Dressmaking, ladies' and childrens', at home or at ladies' houses. (Fulham.)

No. 347.—Good dressmaker, cutter, and fitter. Clever at alterations. Renovations at home or at ladies' houses. (Finsbury Park.)

No. 348.—Dressmaker, good cutter and fitter, five years in last post, wants work at ladies' houses.

No. 349.—Wanted blouses made up from patterns. Also nice underlinen to be made.

No. 350.—Costumier makes up ladies' own materials. (Tonbridge.)

No. 351.—Dressmaking at home or ladies' houses. (Bayswater.) Remodelling. Moderate terms.

ANSWERS TO CORRESPONDENTS.

NOTE.—Every Correspondent will be replied to in these columns, except those whose affairs cannot wait, or who desire certain private information; such will be answered by post, provided twelve half-penny stamps and stamped addressed envelope be enclosed. No notice whatsoever will be taken of any letter not complying with these conditions. All letters must be addressed to "Miss W. Jones." Correspondents are especially requested to observe this, as otherwise delay inevitably occurs.

Song for Criticism (A. L.).—Your song seems very pretty and taking, and should have a distinct success, I think. The best plan is, of course, to get well-known people to sing it, if you know any. Nothing ensures a successful sale more than this, as people always feel induced to buy a song they like, and that is, of course, the best way of hearing it, and the best recommendation. Yes, the advertisement was for your sister, but please remember I cannot repeat it unless you send a coupon. I am glad to hear she has been so successful thus far.

Addresses of Dressmakers Wanted (Lemons).—I sent you the addresses of several correspondents, and I should be glad to hear if you employed any of them, and your opinion of their work. Of the dozens of dressmakers recommended by me and employed by my correspondents, only three of the latter wrote to give me their opinion of the work done for them, and as I know that in each of these cases satisfaction was given, of course I had confidence in recommending these particular dressmakers again. Yet it is not much trouble to write a short letter, and if the dressmaker has given satisfaction it is only her due.

Dressmaker at Tonbridge (Mrs. H.).—Yes, I will gladly recommend you, but you tell me so little about yourself—prices, styles, &c.—it is difficult to know what to say. Do you go in for a medium or high-class trade? From what do you charge? All these thngs are matters of importance. I am afraid such a notice as I could insert from what you tell me would be of little use. I am glad you find Myra "a great help" to you. Second letter received with fuller details. I cannot guarantee insertion in any number.

Dressmaker Recommended at Tunbridge Wells (I. A. W.).—I think you have addressed your letter to the wrong department. I have had no such query.

Coupon Received (C. K. P., Penge).—Always write your Register number on the coupon. It saves me time and trouble in looking for it. Many thanks for your good wishes, which I heartily reciprocate.

Blouse Lengths to be Made Up; also Lingerie (Miss F.).—You will see the only condition on which I reply privately. I have plenty of addresses, and if any correspondents who would care to do this work will send applications for it in a stamped envelope I will forward it to you. A coupon should be enclosed with every communication.

(*Continued on page* 47.)

"I have used other fashion books also in my business, but my opinion is that the garments made from 'Myra's' designs and patterns remain longer fashionable than any others."—A. Braidwood, Glasgow

They are also sold in assorted packets of fifteen, at 1s. 6d., post free.

MYRA'S LIBRARY of NEEDLE-WORK.

The Handbooks are published at ONE PENNY EACH (1½d. post free).

An Important Series of HANDBOOKS, plentifully illustrated, dealing with all kinds of PLAIN AND FANCY NEEDLEWORK, for Amateur or Professional workers.

No. 1, SEQUIN AND JEWEL EMBROIDERY.—This handsome handbook contains over 20 Illustrations and full descriptions for making this new and beautiful style of Art Needlework. The most expensive Sequin trimming can be made at very small cost.

No. 2, WOOL CROCHET WORK (Part I.).—Contains 45 Illustrations. Full descriptions for making more than 20 useful articles for Ladies', Children's, and Gentlemen's wear. The descriptions are carefully prepared, and are thoroughly reliable.

No. 3, DRAWN WORK (Part I.).—23 Examples of this pretty and effective needlework, with full descriptions for beginners. This work is executed on Linen, Art Linen, and Canvas.

No. 4, PLAIN NEEDLEWORK.—48 Illustrations. How to use a Needle, Stitches, Seams, Patching, Bands, Run and Fell Seams, Gussets, Tucks, Gatherings, Button Hole Hemming, &c.

No. 5, SMOCKING (Part I.).—Contains 28 Illustrations of this very pretty and useful form of needlework, which is invaluable in working children's clothes, ladies' blouses, shirts, &c., in various silks and cottons.

No. 6, COTTON KNITTING.—29 Illustrations. How to knit Shamrock, Palm Leaf, Cockle Shell, Seed Point and Diamond, Maltese, Cingalese, and Heart Lace, Greek Insertion, Pomegranate Border, &c. Also complete designs for Lace Collars, D'Oyleys, &c.

No. 7, ORIENTAL EMBROIDERIES.—This handbook has been prepared by an expert, and contains very beautiful and original designs in Egyptian, Algerian, Bulgarian, and Hungarian Embroidery. 59 Illustrations.

No. 8, STOCKING KNITTING (Part I.).—22 Illustrations. Is an exceedingly practical and instructive pamphlet showing how to knit the different styles of toe and heel, ladies' stockings, gentlemen's socks, and children's night socks.

No. 9, MACRAME LACE.—Contains 27 Illustrations of this most ancient of crafts. Many novel and pleasing designs are given, and the working is carefully described and clearly illustrated.

No. 10, COTTON CROCHET.—An excellent guide to the making of Lace D'Oyleys, Borders, Edgings, and Greek Insertion. 21 Illustrated Designs.

No. 11, NETTING.—20 Illustrations. How to make Fishing and Tennis Nets, Hammocks, Shopping Bags, D'Oyleys, Purses, &c.

No. 12, CANVAS WORK.—Illustrated by 32 engravings. Contains many beautiful designs that can be applied to a variety of purposes.

No. 13, STOCKING KNITTING (Part II.).—Deals exhaustively with gentlemen's cycling stockings with ornamental tops, ladies' decorated stockings, clox, openwork fronts, &c. 12 Illustrations.

No. 14, SIMPLE EMBROIDERIES.—Contains 29 Illustrations of simple but effective embroideries worked on such ordinary and easily-obtained materials as cretonne, huckaback, glass cloth, &c.

No. 15, WOOL CROCHET WORK (Part II.).—14 Illustrations. Very pretty designs for working Shawls, Sofa Rugs, Ladies' Vests, Tam-o'-Shanters, Infants' Jackets and Shoes.

No. 16, FILET GUIPURE LACE.—Contains some very beautiful designs. The working is simply described, and the merest novice could not fail to understand the very careful designs and sketches (27 in number) which accompany the letterpress.

No. 17, CROCHET LACE.—20 Illustrations of Link Pattern, Maltese, Diamond, Fan and Braid Lace. The descriptions are carefully written, and some very handsome designs are given.

No. 18, LACE BRAID WORK.—Illustrated by 32 engravings. Describes the working of Picotina, Honiton Lace, Pompadour, and other Embroideries suitable for Tea and Sideboard Cloths, Duchesse Table Covers, Sachets.

No. 19, WOOL KNITTING.—How to knit Babies' Boots, Gaiters, Socks, and Bonnets, Shawls, Underskirts, &c. 20 Illustrations.

No. 20, RIBBON and OTHER EMBROIDERIES.—Contains a variety of designs for Tea-cloths, Table Centres, Tea Cosies, Nightdress Cosies, Cushion Covers, &c. 27 Illustrations.

No. 21, SMOCKING (Part II.).—Illustrated by 29 engravings. Contains some very pretty, effective, and useful designs for all classes of material.

No. 22, DRESSMAKING (Part I.—The Bodice).—Treats of the Choice of Materials, Self-Measurement: Cutting, Fitting, Pressing and Boning Bodices. Illustrated by nearly 30 diagrams.

No. 23, EMBROIDERY STITCHES.—This handbook tells the worker what materials will look best, and what stitches are most suitable. It contains 103 illustrations, which are so clear that the merest tyro cannot fail to understand them.

No. 24, DRAWN WORK (Part II.).—Contains 40 Illustrations of Faggot Stitch, Herring Bone, Clusters, Fringes, Wheels, Point de Reprise, &c., &c.

No. 25, STOCKING KNITTING (Part III.).—Contains many pretty fancy Stockings and Socks for Ladies and Children; also Socks for our Soldiers, and for charitable purposes.

No. 26, WOOLLEN COMFORTS FOR SOLDIERS AND SAILORS (well shaped, quickly made); Balaklava Helmets, Cholera Belts, Tam-o'-Shanters, Socks, Guernseys, Cardigan Jackets, &c.

No. 27, WOOL CROCHET WORK (Part III.).—A very interesting number for home use. It contains illustrated directions for making Doll's Petticoats, Combinations, Drawers, Stockings, Cape, Hat, Shoes and Outdoor Costume, Petticoat for a Girl, Ladies' Slippers, Knickers, Shawls, Knee Cap, Gentleman's Waistcoat, &c., &c. 13 illustrations.

No. 28, SMOCKING (Part III.).—Contains an entirely new set of designs for the Ornamentation of Dresses, Blouses, and Children's Frocks, Pinafores, and Cloaks. Is illustrated by 30 engravings.

No. 29, KNITTED WOOLLEN GARMENTS FOR INFANTS. This work is entirely devoted to Children's Knitted Woollen Clothing. Every design has been carefully worked out from the actual garments, and is fully described and illustrated. The contents comprise Infant's Vest, Jacket, Hood, Boots, Vest with Sleeve, and Overall. 13 illustrations.

No. 30, PILLOW LACE FOR BEGINNERS.—21 Illustrations, all fully described. This work deals chiefly with Buckinghamshire or Torchon, a very pretty and simple lace.

Of all Newsagents and Bookstalls.

BEETON and Co., Ltd., 10 and 11, Fetter Lane, E.C.

Home Decoration.

RESTFUL BEDROOMS.

IT is strange that many people so arrange their houses that all the most fidgetty schemes of decoration are in the bedrooms. These are essentially rooms for rest, yet the general effect of the average bedroom is anything but reposeful. Sitting-rooms are now papered in a much quieter style than was the fashion a few years ago, most people realising that a bold "furnishing" design may be hung with great success in a hall or staircase to catch an admiring eye in passing, yet that same eye soon wearies if the pattern is continually before it in a sitting-room, peeping between the furniture and cut into grotesque shapes by the pictures.

If this is true of sitting-rooms, it applies even more to bedrooms, and schemes for these should certainly be free from fidgeting patterns. There are many papers which look very pretty in a small piece, but which resolve themselves into obtrusive diamonds or squares when hung, irritating the eye in a case of early waking, and having an almost maddening effect when illness forces the occupant of the room to contemplate nothing else.

The ideal bedroom scheme is, perhaps, a self-coloured stripe, or a plain paper under a floral frieze, and colours, too, must be carefully chosen if a really restful room is desired.

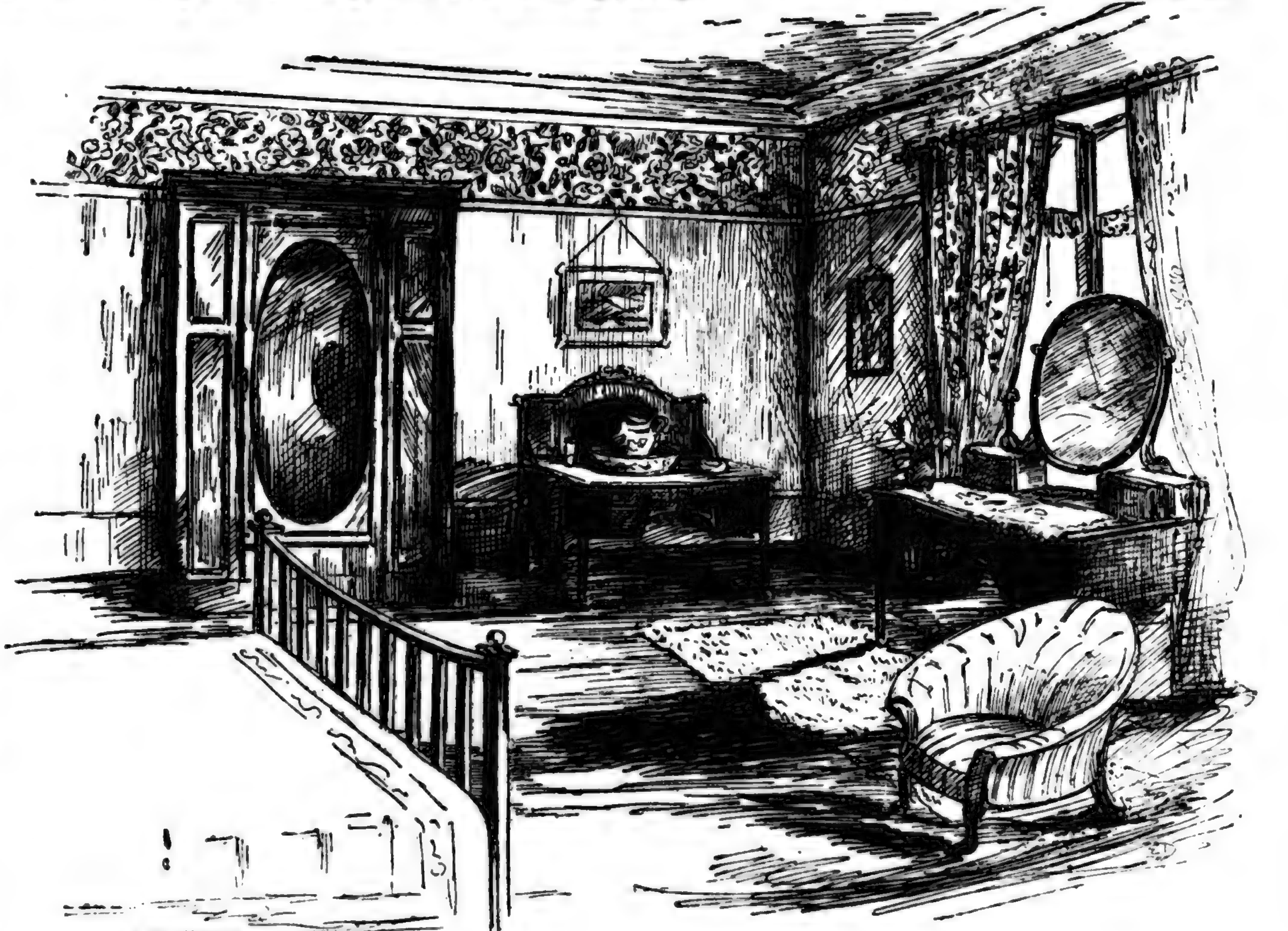
I can picture a delightful bedroom papered with a rose-pink paper which can be got for a shilling a piece, headed by a frieze of roses in a darker shade, with their leaves, on a cream ground. The woodwork would be painted cream, and the window and bed curtains would be of chintz or cretonne, with large bouquets of roses. Provided the latter were carefully chosen—a spotty design being avoided — there would be nothing unreposeful in such a room. A flowery toilet set should be chosen, and the dressing table slips would be of pale green sateen, covered with spotted muslin and finished with a lace edging. It may be felt that a good carpet would be necessary for this dainty room, but I know of several inexpensive Brussels which would work in delightfully; while if the cost must be kept still lower a square of rose-red cord carpeting would be both economical and effective, especially if supplemented with a few cream skin rugs. The ideal furniture for this room would be either white enamelled or mahogany. If satinwood or walnut furniture had to be considered I would plan out a different treatment. The walls would be papered with a soft green stripe, and the frieze would illustrate bouquets of violets in their natural colouring, tied up with blue ribbons. For window curtains I would choose a lovely cream tissue I know of scattered with bunches of violets, and the bedspread and hangings should be of a delicate shade of mauve Cassia cloth, trimmed with wide bands of insertion. The carpet here would be a fresh green art square, and if a toilet set with violets were not to be found a plain green set would be the next best thing. If, however, the furniture were of the austere fumed-oak type, both these dainty settings would be quite inappropriate, and in that case my prescription would be a soft turquoise blue ingrain paper, with a formal "picture frieze"—a favourite one of mine having straight dark pine trunks in the foreground with a glint of water showing through smaller trees, and purple mountains standing up behind. Of such a frieze one never tires, and the plain blue paper below shows up light oak furniture to quite its best advantage. I should put chestnut serge curtains in a room of this kind, and the floor would be stained and strewn with a few Japanese rugs in subdued colourings. One of the new art toilet sets complete this room.

Ornaments in any bedroom should be few and far between; but especially in the severe style of room I have just depicted. Some quaint bits of green pottery, and perhaps a few prints in plain wooden frames would be all that is wanted here. Gilt-framed pictures could be admitted into the first two imaginary bedrooms, and a few ornaments.

The amount of furniture should also be kept down as much as possible. Neither is it fair to leave boots and shoes about, as these collect dust in a miraculous way. A few little shelves with a curtain in front make a convenient harbour for footgear.

It is best to have bedroom carpets made some feet smaller than the rooms, so as to allow a good margin of stained boards all round.

S. Leslie.



A CORNER FOR A HYGIENIC BEDROOM.

A Lady writes from Bury:—"Your paper is so practical and up-to-date in every way."

SPENCER EDGE

COOKERY AND HOUSEHOLD MANAGEMENT

SPRING CLEANING.

WHEN winter is past, and marmalade is made, the next domestic epoch seems to be the season of spring cleaning.

I do not mean the season when misguided women turn home into a species of pandemonium by upsetting the whole house from attic to cellar, all at the same time, so that there is no comfort for anyone, and, workers included, the household justly cries out against the miseries they have to endure.

I mean simply the inevitable time when bright sunshine shows up the dust and dirt which, keep we our house never so well, seems to be accumulated during the winter months by the combined dust and dirt producers—fire and fog.

Time was when every self-respecting housewife "cleaned" at a fixed date—and out went fires, as though a spring curfew had been sounded. Let weather be cold as might be, *after* "the cleaning" fire must be foresworn, and a much bedizened fireplace must, in its grandeur of cold "shavings" and tinsel, mock our sufferings with suggestions of the warmth which was not.

We are more sensible to-day. We realise that Old England is not the country in which to depend too soon upon warm weather, and so, when spring sunshine comes, we furbish up our houses, but we do not put our fireplaces into gala dress yet, leaving that until warmth and weather combine to make it wise.

We may prepare for spring cleaning in the dull days, and even the dark days, and the dismal wet days; for, have not our drawers and wardrobes, our cupboards and storerooms, our "bandboxes and bundles" to be looked over? And, in many other ways, may we not deduct from the confusion and rush which so often are the conspicuous features of the season so disliked by everyone except the arch-conspirator—the misguided woman?

How to Prepare.

Begin quietly, by taking the room least used by the family, or by taking a room at a time of day when it is least used, and in that room tidy up every drawer or cupboard, shelf or ottoman, by looking over its contents, "sorting" them (as the Scotch say) into orderly array, taking out things not belonging to them, dusting the shelves or drawers thoroughly, placing fresh white paper in them, and returning the contents folded, brushed, polished, cleaned, or what not, into their proper places, covering them up, and leaving them finished in every sense except that of having their covers removed presently.

Blinds and Curtains.

It is possiblo to wash and get up these long before actual cleaning begins, and also to have splashers, mattress covers, pillow and bolster slips, d'oyleys, counterpanes, and the like quietly and unobtrusively washed by degrees, so that our store of these is ready to be put out, fresh and clean, at the moment they are wanted, instead of there being a period of grim cleanliness when the bareness of freshly-scrubbed and polished windows and furniture is accentuated by the absence of all softening draperies or softly-shaded windows.

While doing this work, we may see that creaking door-hinges are made to go smoothly and quietly by having a little sweet oil dropped from the tip of a feather into their dry and dust-laden joints. Drawers which do not pull in and out easily, and shelves similarly afflicted, will be made amenable by being polished with any good furniture cream, or with beeswax and turpentine, at the places where there is most friction, and if a similar treatment is given to the groove in which they run, the effect will be found magical. Very obstinate drawers will yield to this and to the additional persuasion of a liberal smearing of the groove with polish or wax, which by degrees acts as a perpetual lubricator.

The China Cupboards and Store Cupboards.

All our stores of glass and china may be looked over, counted, washed or dusted, rearranged upon cleanly-scrubbed shelves, covered over with newspaper to keep out the dust (this to be lifted off and taken away when cleaning-time proper is over).

Every box, and bottle, and jar in the store cupboard may be tidied up, labels replaced where any have been lost, shelves cleaned, a note made of replenishments or repairs, or replacements may be made.

The silver and cutlery may be overlooked, cleaned, counted, and put away again.

The Linen Cupboard.

Sheets, pillow and bolster cases, towels of all sorts, may be mended, counted, entered into or compared with the inventory, and if much alteration is needed, e.g., turning worn sheets so that the worn centre is outside, and the outside which is fresh is turned to the middle, and so on, plans, at least, for this may be made, and the "want mending" articles rolled up into a bundle and put away until there is a wet day or a quiet day for undertaking and accomplishing what is necessary.

The Kitchen.

Saucepans, stewpans, and pots of all sorts and conditions may be summoned for inspection, and cleaned by degrees (though properly-kept pans should always be clean!); ware of all kinds may be placed on parade, as it were, useless pieces put away, mendable things repaired, and bright things cleaned up.

If these preparations are quietly made, half the spring cleaning battle is won.

The Actual Cleaning.

Begin at the top of the house, and do a room at a time, finishing it before starting another. In each room clean and cover up all ornaments first, take down curtains and shake and fold them (they should be brushed out of doors afterwards). Take all bedding out of bedrooms, and clean and cover up the bedsteads, and cover up all upholstered furniture. Take up and shake carpets and rugs. Then have the chimney swept, the walls dusted (pictures having been, of course, removed), the floor scrubbed, and paint and windows cleaned. Lay down the carpet, clean and polish the furniture, and finish the room in its usual or in some freshly arranged order.

Some Hints for Cleaning.

For Furniture.—Wash with warm vinegar and water, dry well, rub with beeswax and turpentine, and polish with soft cloths.

For Brass, Tin, Copper, &c.—Use Matchless Metal Polish or Globe Polish, or whiting.

For Silver and Electro-Plate. — Wash thoroughly with very soapy water; rinse with boiling water; and polish with chamois leather, or Selvyt cloth, while *hot*. If plate-powder is used, mix it with ammonia (one pennyworth of powder to a quart bottle of hot water, shaking till the powder is dissolved).

Sieves (Wire or Hair) and Graters.—Clean with a saucepan brush in very hot water, and dry well.

To Clean Paint.—Wash with soap and water, using a flannel. *Do not use soda.*

Varnished Paint.—Remove stains with a damp cloth, but *do not wash it.*

Stained Floors.—Use beeswax and turpentine or Jackson's Camphorated Wax Polish.

Housemaids' Pails. — Scald with hot water every day, and scrub with strong soda and water once a week. They should need no further cleaning than this.

Baths. — Rub out daily, rinse with warm water; rub with Monkey Brand if very soiled, rinse, and dry thoroughly.

Brushes and Brooms.—Wash in strong soda and water, whisking well; scrub the handles, and dry, if possible, out of doors.

Gilt Frames.—Dust only with clean brush and a soft cloth.

ANSWERS TO CORRESPONDENTS.

A Dinner for a Busy Day.—You could not do better than have a "hot-pot," *i.e.*, line a basin with suet crust, put into it pieces of beef, or mutton, rolled in flour which has had pepper and salt added to it, fill up with stock, or gravy, or water. Cover with suet crust. Tie up in a pudding cloth, and put on in a pan partly filled with hot water. Bring to and keep at boiling point, adding water when necessary. Steam for three or four hours. As a second course, grease a pie-dish, cover the bottom with mashed potatoes, then put a layer of thin slices of cheese, then more potatoes, and so on till the dish is full. Finish with a layer of cheese, and add a few little pieces of butter, and bake well until nicely browned. I do not name seasoning except as a matter of choice, pepper and salt being added or omitted as you please. It is not at all troublesome, thank you, to answer questions, and I can usually send a postal reply if a stamped and addressed envelope is enclosed. I realise that a month is too long, in many cases, to wait for an answer.—Joyce Marigold.

Lobsters.—These are only in season, dear lady, from March to November. In choosing one alive (gruesome task!) see that you get it heavy and lively; it will then be good. Do not take one which has a shell all crusted with signs of age, and never buy a dead lobster. If it has been boiled alive, as it ought to have been, the tail will be curled up. If the tail is straight the lobster was dead before boiling, and must not be used. To boil a lobster, have enough water, very plentifully salted, to cover it, and boiling rapidly. Plunge the lobster in head first, cover the pan, and boil twenty to forty minutes. When taken out rub the shell over with butter and wipe it off again. This is to make it bright and shining in appearance. Skim the water while the fish is boiling. Don't ask me whether the lobster suffers. I never asked one how he felt, and experts tell me he dies in a moment. Let us hope so! Anyhow, I prefer to buy him ready-boiled myself, and I only look at his curly tail to be sure he was in wholesome condition when the fishmonger boiled him.—Crusts and Crumbs.

Half-pay Pudding.—You are quite right, there are no eggs in this pudding. The ingredients are 6oz each of chopped suet, flour, stoned rasins, currants, and breadcrumbs, 2oz candied peel (shred), a teaspoonful of mixed spice (mixed in the dry flour) half a cupful of treacle, and a cupful of milk. Mix these thoroughly together, put into a greased mould, tie up and boil four hours. It will boil equally well in a well-floured cloth, but it does not look so nice when dished. It will cost you but 8d. or 9d., and there will be quite enough for six or seven people, and any remnants may either be reheated in a smaller mould or may be cut in slices and fried.—Alexia.

Letitia Hope.

The Children's Breakfast.
Creamy Plasmon Oats
Require no milk. Cooked in 4 minutes.

November 29, 1901.—"I have been a subscriber to your journal for many years and always find it most useful to me in my business."—E. Stenning

HEALTH AND PERSONAL ATTENTION

(*See MYRA'S ANSWERS IN "MYRA'S JOURNAL"*).

EXTRACT FROM

POSTAL TOILET LIST.

[New and greatly enlarged edition, with chapters on the care of the hair and complexion, &c., and many new preparations, will be sent by return of post, on receipt of stamped address.]

PHILIP H. MASON,

Pharmaceutical Chemist, 25, BANK PLAIN, NORWICH.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

Agents for New Zealand: Messrs. Walker, 125, Colombo St., Christchurch. From these Agents any of the Toilet Preparations may be obtained

COLD CREAM OF WOOL FAT AND CUCUMBERS (Nuthall's).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (Fucus Vesiculosus). — The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 2s. 9d. per case

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or Brown, 3s. 6d. per case.

NORVICIA CREAM AND HERBAL POWDER—A perfect skin food. Price of case of the two preparations, 3s. 6d. By the combined use of these novel and most successful preparations the beauty of the complexion can be indefinitely conserved, and all blemishes, spots, roughness, and tan effectively removed. They afford perfect media for thoroughly massaging the skin, assisting to a remarkable extent the removal of the worn out and the building up of new tissue, whilst the muscles, upon which the appearance of plumpness depends, are greatly strengthened and developed. The cream nourishes the inner cuticle and subjacent tissue, and the albumen of the powder exercises a like effect upon the outer cuticle.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula, Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's Thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin use Mason's Thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

PETROLATE OF SULPHUR.—For promoting the growth of the Hair, and for preventing greyness. A new compound, which not only promotes the growth of the Hair, but also largely increases the formation of its colouring pigment. Its use has the effect of nourishing the Hair and increasing its growth, and also of improving its colour, preventing the increase of greyness, and removing that already existing. Price 2s. 6d.

The effect of this, used in combination with the Jaborandi Tonic, has recently been found *most remarkably successful*. A lady writes, "To arrest the greyness I applied the Petrolate of Sulphur regularly every night, rubbing it well into roots of hair, while in the morning I applied the Jaborandi Hair Tonic with a soft toothbrush. I am most pleased to tell you that after one month of this treatment, all the greyness has gone, completely."

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert it is indispensable: it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HYGIENIC SKIN CREAM.—To all who desire to retain a smooth, healthy complexion, and soft white hands to an advanced age, this cream is indispensable, as it is unequalled for whitening the skin, removing redness and roughness, and healing chaps and cracks. Its absolute purity renders it equally as desirable for the Nursery as for the Toilet. 2s. 6d.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye It is entirely vegetable and harmless."—Anna Kingsford, M.D.

CREAM OF STEPHANOTIS.—An exquisite creamy white skin and complexion cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (for the Hair).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 1d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

TOILET SACHETS.—These charming novelties form an important adjunct to the Toilet, and are invaluable for improving and preserving the complexion. The Sachets are prepared from certain flowers and seeds, which possess a tonic, preservative, and softening effect upon the skin. By their constant use, the freshness of the skin natural to youth can be preserved to a mature age, the fineness of its texture improved, and the formation of wrinkles and freckles prevented. Where the complexion is already impaired, their use will bring about a marked improvement, and give a much more youthful appearance. There are three varieties of the Sachets, viz., for Blondes, for Brunettes, and Special for those with impaired complexions. 3s. 6d. per box of 25.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different from the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (Powder).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

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EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

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GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair or to the skin is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOUR RESTORERS SEE THE ENTIRE LIST.

SPENCER EDGE.

Descriptions of Our Illustrations.

Smart Satin Coat.

No. 5022, Page 9. This is a good example of the gala coat of glossy black satin, to wear for visiting, weddings, &c. It does not close, or fastens with two hooks and eyes below collar only. The coat has a back, six sides, and two fronts. Fronts are interlined with tailor canvas, and decorated with steel buttons. Face fronts with white satin trimmed with gold passementerie. Draped collar faced with decorated white satin. One-piece sleeve, mounted in pleats at shoulder. Added cuff, stiffened, faced with the decorated white satin. Line with white satin or polonaise cut on coat pattern, but seamed apart. Metal buttons. 30-inch satin, 8 yards ; 22-in white satin, 1¼ yards.

A Useful Short Coat.

No. 5023, Page 9. To match a skirt. A back, four sides, and two fronts, basques cut full enough to flute at back, and added waistcoat fronts of white cashmere. There is no collar. Stitched strap trims the edge all round. Line with silk, cut on the coat pattern, but seamed apart. One-piece sleeve of lining, shaped with a dart, veiled with a big pleated one-piece strapped gigot sleeve. 48-inch material for coat, 3 yards. Waistcoat (stiffened edges) closes with hooks and eyes.

Smart Promenade or Visiting Coat.

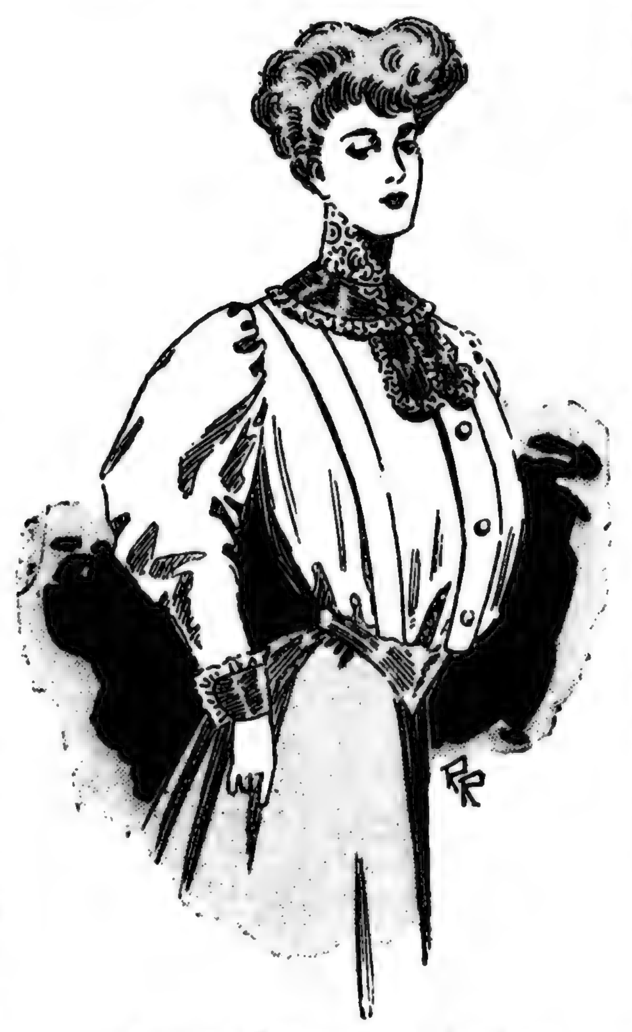
No. 5024, Page 9. Dainty French coat to match a full skirt (No. 5034). A back, four sides, and two fronts, basques cut full enough to flute, closing with one button and buttonhole over added waistcoat fronts (buttoned) of silk broché. Face the fronts with white satin. One-piece collar faced with embroidered satin. Stitch down the edge all round. Line with satin or polonaise, cut on the coat pattern, but seamed apart. One-piece sleeve of lining, shaped with a dart, veiled with a big pleated one-piece sleeve, arranged into a stiffened cuff faced like collar. 48-inch material for coat, 3 yards ; 22-inch broché, ¾ yard ; 22-inch satin, 1½ yards.

A Tweed Tailor Coat and Skirt.

No. 5025, Page 9. Good model for the new Scotch tweeds. Beautiful eleven-gore skirt. Pattern in six pieces: half the front, one back, four sides, each breadth cut to flow outwards, joined with lapped seams, the hem stiffened. Line with moirette or linenette, cut on the skirt pattern, but seamed apart. Skirt closes in left tablier seam. Quantity of 48-inch material required, 4½ yards. This skirt cuts economically if a material is chosen which has no distinct *up and down*, to permit the reversing of the breadths. Fitted coat of tweed. The pattern is in seven pieces (half the coat)—one back, two side pieces, one single-breasted front, cut with revers, half the collar, the upper and under of one sleeve. Lay the pattern pieces on 4 yards of 48-inch material, which is doubled (selvedges meeting), the back centre of collar pattern laid along the fold so that it is cut in a single piece, the other pattern pieces being cut in duplicate. Tack together backs, sides, and fronts of coat. Try on. Stitch and press the seams. Face fronts with the tweed. Turn up the edge all round over a band of lino ; stitch down. Close with buttons and buttonholes, the buttonholes made in right front. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. The sleeve is seamed and lined (lining seamed apart). It is stitched to simulate a cuff (over lino), and lined. It is pleated and stitched into the armhole, and the sleeve lining is felled over the seam.

A Pretty Blouse.

No. 5026, Page 10. Cut a bodice lining with double front, to hook down the front, then cross to fasten under the arm and on left shoulder. Tack, fit, seam, and bone, leaving only the side seams. Veil the top with a two-piece yoke of white soft Oriental satin, gauged in rows, the rest with a back and front of black taffeta, gathered on to the yoke. Finish the seams. Gathered satin collar, supported by bones. Sleeve in lining, the lower part covered with gathered satin, the top with a taffetas sleeve gathered to form two puffs. 21-inch satin, 2 yards ; 22-inch taffetas, 3 yards.



No. 5078. Pretty Shirt-Blouse.

For Description see Pages 36 *to* 42.

Price of Paper Pattern, 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Tucked Shirt of Fancy Flannel or Nun's Veiling.

No. 5027, Page 13. A plain back and two tucked fronts, (tucks wheelmarked on pattern), with added vest of Maderia embroidery or lace, arranged into a one-piece yoke, which is edged with stitching. Stitched straps down fronts. Close on left of embroidery front, the button-holes made in an underfold of left front. One-piece pleated sleeve, with tucked cuff (tucked to flat pattern). Embroidery collar hooking at back. Satin belt supported on bones. 29-inch material, 4 yards.

Beautiful Gauged Blouse of White Oriental Satin.

No. 5028, Page 13. The lines of gauging for full backs and front are wheelmarked. The blouse is unlined, except the gauged parts: front yoke, back yoke, cuff. The pattern is in eight pieces—half the front, one back, half the basque, one sleeve, half the collar, one cuff and back yoke in lining, half the front yoke in lining. Lay pattern on 6 yards of 21-22-inch material, which is opened out and is double beneath sleeve, basque, and back patterns, so that each piece is cut in duplicate. A space is marked out for the lacking half of the collar pattern, also for the added corners of sleeve, the material being too narrow to take them entire. Stitch and press the seams. Gather the front and backs according to the wheelmarks, and secure the rows of gauging on the front yoke and back yokes of lining. Trim with rows of guipure. Gather into the lined basque. Try on, stitch and press side seams. Hem the back edges, make worked eylet holes down the left back, and sew small hooks beneath the right back's edge. Seam the sleeve, gather the lower edge on the lining cuff, which closes with hooks and worked holes or loops. Trim with lace. Stitch in the sleeve and overcast the seams. Make up the collar of lace, transparent or on satin. It closes with hooks and eyes at back.

Tucked and Hemstitched Blouse of Veiling or Linen.

No. 5029, Page 13. The pattern is in six pieces—half the tucked back, the right tucked front cut with tucked vest, half the basque, one sleeve, one cuff, half the collar. Tucks are wheelmarked on back and front patterns. Collar and cuff are tucked to flat patterns. Decorate with lines of drawn work (for linen, or feather stitching for veiling). Lay the pattern pieces on 2 yards of 48-inch material, which is doubled, so that front, sleeve, cuff, and basque patterns are cut in duplicate. The back of back and front of collar patterns are laid on the fold of the single material. The left front, of course, is cut without the vest. Arrange and stitch the tucks. Tack together the back and fronts, try on. Make buttonholes down a doubled band mounted beneath the edge of right front, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem

Beckenham. Kent.—"I have been a subscriber for seventeen years and think that your fashions are the best."—K. N.

the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar hooks at the back. The cuff is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell-seam. Pleat or gather the sleeve into the armhole and bind the seam for neatness. Belt of suède kid.

A Tucked and Embroidered Cashmere Blouse.

No. 5030, Page 13. A tucked back and two tucked fronts (tucks wheelmarked on patterns), with added vest of embroidered cashmere. Close with hooks and eyes on left of vest. Galon-trimmed band collar. The shirt is gathered into a two-piece basque. Full sleeves, arranged into the armhole with pleats (pleats wheelmarked), with lower sleeve embroidered and tucked to flat pattern of embroidered cashmere. Embroidered collar, hooking at back. Edge embroidery with ribbon-threaded beading. 48-inch material, 2½ yards.

Tucked Shirt of Fancy Flannel.

No. 5031, Page 13. A plain back and two diagonally tucked fronts, right front cut with central box-pleats (pleats wheelmarked on pattern, tucks made to flat pattern). Close in front, the buttonholes made in an underfold of right front's centre box-pleat, which is embroidered in key pattern with Peri Lusta thread in satin stitch. One-piece pleated sleeve. Trim shaped collar and cuff with embroidery, tucking edges to flat pattern. Satin belt supported on bones. 29-inch material, 4 yards.

An Embroidered White Cashmere Blouse.

No 5032, Page 13. The pattern is in six pieces—half the box-pleated back, the right tucked and box-pleated front cut with central box-pleat, half the basque, one pleated sleeve, one cuff, half the collar. Pleats and tucks are wheelmarked on back and front patterns. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled, so that front, sleeve, cuff, basque patterns are cut in duplicate. The back centre of back and front centre of collar patterns are laid on the fold. The left front, of course, is cut without the central box-pleat. Arrange and embroider the pleats. Tack, fit, seam. Tack together the back and fronts; try on. Make buttonholes down a doubled band mounted beneath the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar (embroidered) fastens at the back. The cuff (decorated with embroidery and tucked to flat pattern) is sewn on the pleated lower edge of the sleeve, which is seamed inside with a fell-seam. Pleat the sleeve into the armhole and bind the seam for neatness. Belt of suède kid.

A Beautiful Court Dress.

No. 5033, Page 15. Five-gore foundation skirt of white satin, edged with a pleated flounce. Overskirt (five breadths) of double-width crêpe de Chine, embroidered with silk and silver, made quite apart, pleated into the waist, edged with a deep flounce of the crêpe de Chine, embroidered with applications of point lace. Train of white satin, pleated into waist, lined with silk, edged underneath with a lace frill. Cut a bodice lining in white satin: back, four sides, two deep-pointed fronts, to hook down front centre. Tack, fit, seam, and bone, leaving only the side seams. Veil with a stretched back and crossed fronts of satin (to hook on left side), gathered to drape prettily. Finish the side seams. Finish shoulder seams. Fichu frill of lined satin, with over fichu of point lace and frill-edged satin revers in front. One-piece sleeve of satin, on a smaller lining. Tulle veil and feathers. 44-inch crêpe de Chine, 5 yards; 22-inch satin, 20 yards.

Lovely Tea Gown in White Crêpe de Chine.

No. 5038, Page 18. The five-gore foundation skirt is cut in moirette, edged with a pleating of the same. Over this falls the five-gore full skirt of double-width crêpe de chine, the front breadth very wide and pleated, its sides cut long enough to hook on to the shoulder of the bodice, supporting a stole of lace. Cut a silk bodice lining (a back, four sides, two fronts, to close down front-centre). Tack, fit, seam, and bone, leaving only side seams. Veil with a back and two full fronts of crêpe de chine. Finish the seams. Mount on the bodice a belt of draped satin. Large collar of edged lace crêpe, and bow of crêpe de chine. One-piece sleeve draped on a smaller lining, with lace frill and satin bows. 44-inch material, 8 yards.

Tea Gown of Black Taffetas and White Oriental Satin.

No. 5039, Page 18. Loose low-necked princess dress cut in lining (thin silk or batiste)—two backs, four sides, a three-piece front (hooking on left of front centre). Veil front with full satin, topped with lace, held in by a draped satin belt. Over-dress of taffetas (five gores) decked with white lace. One-piece elbow sleeve in lining, holding the taffetas puff sleeve, with lace frill. 22-inch taffetas, 14 yards; 22-inch satin, 2 yards.

Graceful Original Tea Gown.

No. 5040, Page 18, A three-piece yoke, holding a five-gore loose dress. Good model for pink thin face cloth. Close on left (at yoke only), the lace hooking in place round rosette design. Edge gown with three cross-cut raw-edged frills. Rosettes of velvet baby ribbon. Only yoke and edge (beneath flounces) are lined, except sleeve, on which the cloth sleeve is draped in puffs, decked with lace frills. 48-inch cloth, 9 yards.

Evening Gown of firm Silk or Satin.

No. 5041, Page 19. Five-gore foundation skirt of moirette or silk. Veil the edge of skirt with a pleating. Five-gore full over-skirt of satin. The top is pleated into the waist to fit, forming rich folds at back. A bodice lining is cut with three-piece front, to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover with a back and two fronts of the skirt material. Finish the seams. Belt of draped satin, closing on left. Bows of velvet ribbon. Berthe of lace edging and velvet ribbon. A sleeve lining is veiled with a one-piece sleeve (forming puff) with lace frill. 30-inch satin, 14 yards.

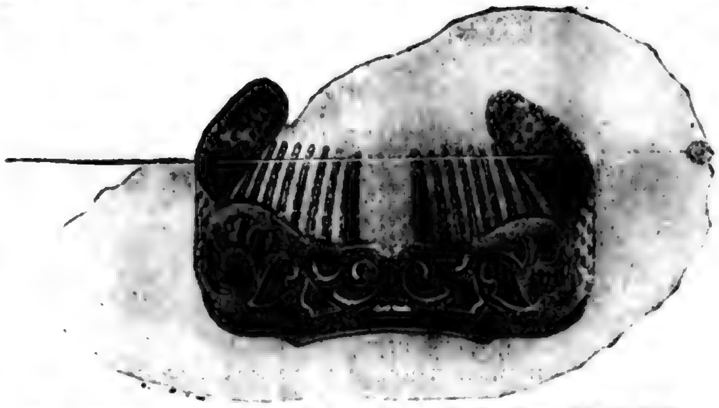
THE "CORONA" HAT-COMB.

Indispensable in all Weathers.

Keeps the Hat Firmly on the Head.

Preserves the most daintily arranged Coiffure.

An ornament to the Head when the Hat is removed.



INSTRUCTIONS.

To place the Hat-Comb in position hold the wings slightly apart and push the teeth into the hair on the top of the head, so that the ornamental face of the Hat-Comb may rest just inside the front of the crown of the hat. After the hat is put on, the Hat Pin should penetrate both the hat and the wings of the Comb, thus firmly fixing the hat on the head.

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Miss M. J. Haynes, 55, Fann St., London, E.C.

Sanitary Towels

Evening Gown with Dinner Coat.

No. 5042, Page 19. The five-gore foundation skirt is cut in moirette, edged with a pleating of the same. Over this falls the five-gore full skirt of double-width soft crêpe de chine, trimmed with lace flouncing and velvet ribbon. 46-inch material, 4¾ yards. Coat of rich satin—two backs, four sides, a three-piece front, with added coat fronts. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Trim coat fronts with crêpe frills. Berthe of lace threaded with ribbon. A sleeve is arranged on a lining sleeve, edged with lace. 22-inch silk, 5 yards.

A Velvet Dinner Gown.

No. 5043, Page 19. Five-gore foundation skirt of white satin, edged with a pleated flounce. Overskirt (five breadths) of double-width silk muslin, embroidered with sequins and lace applications, made quite apart, pleated into the waist. Train of velvet, pleated into waist, lined with silk. Cut a bodice lining, back, four sides, two double-breasted fronts. Tack, fit, seam, and bone, leaving only the side seams. Veil with a back and two fronts of velvet, buttoning on left. Paste buttons. Finish the seams. Revers collar of stiffened satin and *mousseline* frills. One-piece sleeve of velvet, on a smaller lining, with lace satin-faced cuff and *mousseline* frills. 44-inch muslin, 5 yards; 20-inch velvet, 9 yards.

Afternoon Blouse with Yoke of Brocade.

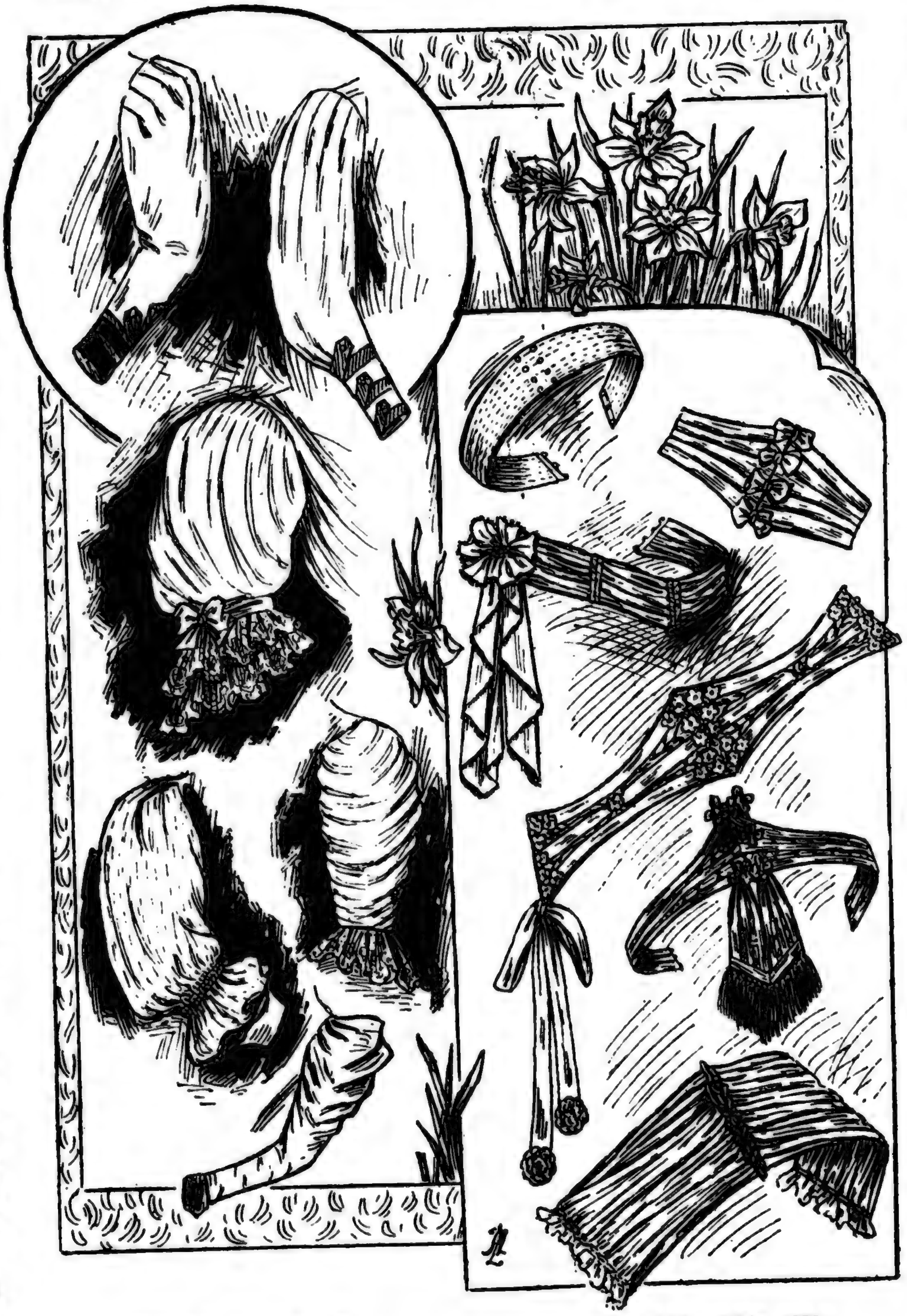
No. 5044, Page 20. A bodice lining is cut with double right front, to hook to the left front down the centre, then cross to hook under left arm and over left shoulder. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover top with two-piece yoke of brocade, trimmed with velvet ribbon. Veil the rest with a back and full front of the skirt material. Finish the seams. Belt of draped panne, mounted on a boned lining. One-piece collar of the brocade, trimmed with rows of velvet ribbon, and an inlet front of panne. A sleeve lining is veiled with a one-piece draped sleeve, the wrist trimmed with ribbon, brocade, and lace. 46-inch material, 2 yards; 22-inch brocade, 1 yard.

Theatre Blouse of Printed Taffetas.

No. 5045, Page 20. Cut a bodice lining with three-piece front, to close to the left side of centre panel, which is veiled with tucked silk (tucked to flat pattern). Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two cross fronts of the taffetas. Finish the seams. Broad lace fichu, mounted on silk, edged with a ruche. Sleeves of taffetas, mounted on a smaller lining, gathered to drape gracefully, finished with a lower sleeve of lace. Belt of satin or velvet, supported on bones. 21-inch material, 4 yards; 22-inch silk, 1½ yards.

No. 5086A No. 5086B No. 5086C

Nos. 5088, 5089A, 5089B



Nos. 5087A, 5087B, 5087C

Nos. 5090A, 5090B, 5090C

THE NEW SLEEVES AND BELTS.

For Description see Pages 36 to 42.

Price of Paper Patterns, each 8½d., post free, of Madame Myra, 10 *and* 11 *Fetter Lane, E.C.*

Charming Dinner Coat.

No. 5046, Page 20. Cut a silk bodice lining (a back, four sides, two fronts, to close down front centre). Tack, fit, seam, and bone, leaving only side seams. Veil with a back and two fronts of white spotted net. Finish the seams. Close with hooks and eyes. Shaped satin belt draped on bones. Sleeve in one piece, edged lace frill, mounted on a smaller lining. Collar tucked to flat pattern, edged two lace flounces. 45-inch net, 2 yards.

Accordion-pleated Blouse of Silk Muslin.

No. 5047, Page 20. A front and back (cut from the pleated material) is arranged into a one-piece yoke (made up on stiff paper, cut on pattern after fitting, with rows of embroidered lace). Sleeve in one piece, gathered in three puffs on a smaller lining, edged with two pleatings. Collar made like yoke. Blouse hooks at back. 45-inch material, 3 yards.

Crossed Blouse of Crêpe de Chine.

No. 5048, Page 20. Cut a lining in silk or mercerised cotton with three-piece front, to close on left of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil top with a two-piece yoke of gathered material (to close on left shoulder), the rest with a back and two full crossed fronts of the material. Finish the seams. Fichu of the material edged with lace. A puff sleeve is arranged on a lining sleeve. Lace sleeve frill. Draped belt of soft satin, with paste clasp. Trim yoke with lace. Quantity of double-width crêpe de Chine required, 5 yards.

Girl's Spring Coat.

No. 5049, Page 21. A back and two fronts of light cloth or coating, silk lined, cut circular enough to flute. Collar (cut with stole) of velvet, lined with silk over lino interlining. Pleated one-piece sleeve, arranged on smaller lining. Stiffened velvet cuff. 48-in. material for a girl of six, 2 yards.

Boy's Useful Serge Suit.

No. 5050, Page 21. The pattern is in nine pieces; six for blue serge (half the back of jacket, one front, half the knickers, the upper and under of one sleeve, half the collar), two in lining only (one "waistcoat" back of the vest, half the knicker pocket), one in white serge (half the vest). Lay the suit pattern pieces on 1⅔ yards of 54-inch serge, which is folded (selvedges meeting), the back centres of collar and jacket back laid on the fold. Back and pocket take ½ yard of 29-inch white lining, which is folded (selvedges meeting), so that each piece is cut in duplicate. The two white serge pieces, front of vest and facing of collar, are laid on ¾ yard of 48-inch serge, on which is marked out the lacking halves of collar facing and vest. Tack together back and fronts of jacket. Try on. Stitch and press seams. Interline fronts with fine tailor canvas. Seam on the facings (edge to edge, cut on front pattern) inside out, reverse in place and stitch down, stitching down edges all round over an inch band of tailor canvas. Close jacket with buttons and buttonholes made in left facing. Line with Italian cloth, cut on coat pattern, but seamed apart, the edges slipstitched to coat edges and front facing. Seam on collar, faced, and trimmed with blue braid. Seam, line, and put in sleeves. Tack together the two pieces of knickers, lining seat and top only. Hem the legs. Sew in the seamed pockets, which should have strips of serge stitched up the notched edge of each side. Put on buttons to hold the brace,

Corsham, November 14, 1901.—"I write to tell you that I am very, very pleased with your journal."—C. P

Girl's French Frock of Jap Silk.

No. 5051, Page 21. One-piece circular skirt, cut circular enough to flute, tucked to flat pattern, edged with lace. Gather on a three-piece bodice of lining, closing at back. Cover lining with two backs and one front of the material, tucked (tucks wheelmarked front and back) and trimmed with lace. Collar of the material tucked to flat pattern and edged with lace. One-piece sleeve mounted on a lining. Silk cuff, tucked to flat pattern. Quantity of 21-inch material for a girl of five, 4 yards.

Girl's Pleated Bodice and Skirt.

No. 5052, Page 21. Smart box-pleated skirt of fine blue face cloth. The pattern is in four pieces—half the front, two sides, half the back. Sides and back are arranged in box-pleats (pleats notched and wheelmarked on pattern). Lay the pattern pieces on 4 yards of 48-inch material. The material is doubled, selvedges meeting, back and front centres laid on fold so that each is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats, the stitched part getting shorter and shorter towards the back. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over a five-gore foundation skirt. A bodice lining is cut with three-piece front to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel top with a plastron of lace in one with the lace yoke. Veil the rest with a back and two fronts of the cloth, box-pleated (pleats wheelmarked on pattern). Finish the seams. Belt of draped velvet, mounted on bones. Bows of black velvet ribbon. A sleeve lining is veiled with a one-piece pleated sleeve (pleats wheelmarked on pattern), finished with a shaped lower sleeve of the cloth. Lace band collar. 48-inch cloth, 12 yards.

Girl's Confirmation Dress.

No. 5053, Page 21. Full five-gore skirt of white cashmere tucked to flat pattern. Close at back. Cut a bodice lining with two fronts to close down front centre. Tack, fit, seam, and bone, leaving only side and shoulder seams. Veil top with a two-piece yoke of lace (to close on left shoulder). Veil the rest with a box-pleated back and two fronts of cashmere, pleats wheelmarked on pattern, closing with groups of buttons in the centre box-pleat (cut into right front). Strap the top of cashmere bodice. Pleated gigot sleeve, mounted on a smaller lining, the sleeve edged with lace at wrist. Lace band collar, hooking at back. 48-inch cashmere, 5 yards.

Girl's Useful Serge Suit.

No. 5054, Page 21. Three-piece pleated skirt, with inverted box-pleat at back. Sailor blouse: back and two fronts cut in one. One-piecee collar, faced with velvet. Lower edge of blouse is gathered with an elastic or tape runner, a lining (front and two backs) supporting the skirt and holding the white serge vest. One-piece sleeve gathered into a velvet-faced cuff. Material for a girl of six, 48-inch serge, 3 yards.

Petticoat with Detachable Flounce.

No. 5059, Page 24. To support the new skirts. Moreen or moirette are suitable fabrics for a hard-wearing petticoat, glacé silk or peau-de-soie for a more dressy one. Moirette wears very well indeed, and can be had in 42-inch width. This is the fabric chosen to illustrate the top of our design. The top fits the figure neatly, and the shaped flounce is detachable, fastened to the petticoat with a ribbon passed through worked slots in the petticoat and the shaped band holding the flounce. Pattern of shaped flounce in one piece, half the flounce, the material tucked to flat pattern. Lay the paper pattern on 5¾ yards of 42-inch material, and cut out. Tack and fit, stitch and press seams, make the shaped flounce and mount it into the lined shaped band, then working the slots. Make a plaquet at the left side of the front, fasten with buttons and buttonholes, and neaten the waist with a crosscut band of material. A series of flounces can be made of various materials for all occasions. Two lace frills edge the flounce illustrated.

A Tucked Chemise.

No. 5060, Page 24. The skirt can replace an under petticoat, when it would be trimmed, edged with a lace-decked, frill. Otherwise a simple hem is all that is required. A back and tucked front of fine batiste (tucks wheelmarked on pattern) are arranged into a band of lace insertion and edging. The chemise is striped with lace. Lace edging finishes the armhole. 29-inch batiste, &c., 3 yards.

Lady's Tucked Combination.

No. 5061, Page 24. It cuts best out of yard-wide material — nainsook or washing silk. The pattern is in two pieces: half the combination, half the one-piece back. Lay the two pattern pieces on 3 yards of 36-inch silk, which is opened to its full width and doubled, so that the combination is cut in duplicate. A space should be marked out for the lacking half of the one-piece back. Tucks of front are wheelmarked on pattern. Sew the tucks. Seam together back and fronts at the single notch seam. The combination should be tried on to get an easy fit. The full legs are seamed from the double notches to the lower edge. The fronts are seamed together for about six inches from the double notch upwards. The front edges are then protected by stitched straps, which hold the buttonholes and small buttons. The backs have wide false hems added, from the top edge to the double notch. Then the top edges are gathered into the back as far as the double notch, these seams being protected by a stitched silk band, which also covers the tops of the wide false hems which lap well over each other. Neck band consists of transparent ribbon-threaded lace. Silk should be cut away beneath the lace. The legs are gathered into a very narrow band of silk to which the lace-trimmed frill is gathered. Half a width of silk will be enough for each frill, which should be about four inches wide. As the "waste" in cutting is required for the false hems, &c., another ¼ yard of silk must be allowed for the frills, making 3¼ in all.

A Useful Dressing Jacket.

No. 5062, Page 24. Good model for veiling—a back and two fronts. There are two sleeves—a gathered one-piece sleeve forming a frill and a

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tucked wing sleeve, but if preferred only one of these sleeves need be used. If wing sleeve alone is used, cut it a little longer than pattern. Trim with washing galon. 44-inch material, 4 yards.

Smart Breakfast or Dressing Gown.

No. 5063, Page 24. This model cuts to the most advantage out of material which has no distinct "up-and-down." If narrow material is used, large added corners will be required at the backs and smaller corners at the side of the front breadths, but these are not required in 36-inch silk or double width veiling. The pattern is in five pieces—one back, one sleeve lining, one double-breasted front, one sleeve, half the collar. Lay the pattern-pieces on 9 yards of 29-inch material. Open the material to its full width, and fold it so that it is double beneath back and front patterns. The single material above is folded over to take the collar and sleeve patterns, the back centre of the collar being laid along the fold. For collar material is tucked to flat pattern. Tack together back and fronts, according to the notches. Try on. Sew the seams and bind them for neatness. Right front is draped beneath a band of velvet ribbon. Face the fronts to the depth of 6in with strips of material (these can be seamed to get the length, cut from the waste). Hem the lower edge. This elegant gown, which laps well over in front, closes with a few hooks and eyes. The gown looks very well in fancy flannel, trimmed with lace. This model is ornamented with rows of velvet ribbon. The cuff is cut with the sleeve, which is arranged in two puffs on the lining. The one-piece collar must be decorated to match the sleeve.

Original Nightdress of Embroidered Longcloth.

No. 5064, Page 24. The pattern is in four pieces—one tucked front, half the back, half the one-piece scalloped yoke, one scalloped sleeve. Lay the pattern pieces on 7 yards of 29-inch material, which is doubled under back, cuff, and the sleeve patterns, so that each is cut in duplicate. The single material being too narrow for the back pieces, there is a seam up the back. Tuck front, Finish the front opening with stitched straps, closing with buttons and buttonholes. Arrange into the yoke, which is embroidered in satin and buttonhole stitch. The sleeve is similarly embroidered. Slots are cut and worked in yoke and sleeve to admit the passage of a wide ribbon.

A Simple Cache Corset.

No. 5065, Page 24. For silk, cambric, mull muslin, &c. The pattern is in four pieces—half the back, half the basque, the right front (cut with box-pleat), half the waistband. Lay the pattern pieces on 1½ yards of 36-inch material, which is doubled (selvedges meeting), the back centre of back and belt patterns laid along the fold so that each is cut in a single piece, the front and basque being cut in duplicate (left front without box-pleat). Tack together fronts and back. Arrange the box-pleat, tack into the two-piece hemmed basque. Try on. Sew the seams (run-and-fell seams), stitch down right box-pleat and left hem, make buttonholes down the pleat, and sew buttons down the hem. Join together bodice and basque, gathering the front into the lined belt which holds the basque (arranged according to notches). A runner should be passed through the beading which joins the lace insertion to the bodice (material cut away beneath lace).

A Lace-trimmed Chemise.

No. 5066, Page 24. A back and front, eked out with added corners, front tucked into a lace insertion band. The front pattern has the tucks wheelmarked. Trim armholes to match neck. 29-inch material, 3½ yards.

Wide French Drawers.

No. 5067, Page 24. Two widths of silk are required, one for each leg. The separate legs are gathered into a lined shaped band, which buttons on to the edge of the stays. The legs are gathered into a band of ribbon-threaded lace, which holds the lace-edged silk frill. 36-inch silk, 4½ yards.

A Pleated Skirt and French Coat.

No. 5068, Page 26. Smart pleated skirt of face cloth, &c. The pattern is in four pieces—half the front, two sides, half the back. Sides and back are arranged in pleats (pleats notched and wheelmarked on pattern). Lay the pattern pieces on 5¼ yards of 48-inch material. The material is doubled, selvedges meeting, back and front centres laid on fold so that each is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats, try on. Then stitch and press the seams, and braid the lower edge. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five-gore fonndation skirt, edged with shaped flounce (pattern in one piece, half the flounce). French coat to match. A back, four sides, two waistcoat fronts, and two fronts, basques cut full enough to flute. There is no collar, but braid simulates one on front and back. The waistcoat fronts should be of silk, with velvet belt piece. Stitch down the edge all round. Line with silk, cut on the coat pattern, but seamed apart. One-piece sleeve of lining shaped with a dart, veiled with a big pleated one-piece gigot sleeve, braided at wrist. 48-inch material for coat, 3 yards.

A Smart Eton Coat.

No. 5069, Page 26. Back in one piece, with added sides and two-piece fronts, joined with lapped seams except on shoulder and under the arm. Shoulder forms a tab, buttoned on sleeve. Close with hooks and eyes, and trim with braid. Face fronts with the material. Line the rest with silk, cut on the coat pattern but seamed apart, the edges slipstitched over the stitched coat edges and front facings. Small velvet collar. Cord brandenburghs. Gigot sleeves (one piece) pleated on to a one-piece lining (shaped with a dart). 48-inch material for coat, 2½ yards.

Tailor Coat and Skirt with Inlet Pleats.

No. 5070, Page 26. Five-gore skirt, closing in left tablier seam, the seams cut with inlet pleats, the hem felled invisibly on lining. Make up lining and cloth together, and trim with cord tassel ornaments. French coat. The pattern is in eight pieces (half the coat)—half the back, one double-breasted front, two sides, one waistcoat front, one wide cuff, half the deep collar, one sleeve. Lay pattern pieces on 7 yards of 48-inch material, which is doubled (selvedges meeting), the back centres of coat back and collar laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate. Tack together back, sides, fronts of coat, and waistcoat fronts. Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face fronts with silk like the waistcoat. Close the buttons and buttonholes, the coats closing over and fastening with hooks and worked loops. Decorate fronts with cord. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. Line the collar with lino; face with velvet. Sew the collar into the neck of yoke, and fell the tweed facing over the seam. The sleeve is tacked and fitted, the edge finished with a cuff faced with velvet. It is stitched into the armhole, and the sleeve lining is felled over the seam.

A Pretty Tailor Gown.

No. 5071, Page 26. Pleated skirt No. 5068. Cut a bodice lining (a back, four sides, two fronts, to close down front-centre). Tack, fit, seam, bone, leaving side and shoulder seams. Veil with a back and two fronts of the skirt material. Finish the seams. Trim with galon, and add a vest of silk (with draped collar hooking at back, draped to flat pattern on bones). Close with hooks and eyes. Shaped belt draped on bodice. Metal buttons. One-piece sleeve with the new pleated shoulder, mounted on a smaller lining in two puffs with galon strap, finished with a galon-trimmed lower sleeve. Lace jabot. 48-inch material, 7 yards.

A Full Skirt and Tailor Coat.

No. 5072, Page 26. Full skirt No. 5034. The coat has a back, four sides, two waistcoat fronts (velvet), and two double-breasted fronts, prettily stitched and silk lined. Stitched reefer collar faced with the coat material. Big gigot sleeve (one piece), pleated on to a smaller lining, which is shaped with a dart. Close with buttons acd buttonholes. 48-inch material, 7 yards.

Tailor Gown with Bolero Coat Bodice.

No. 5073, Page 27. Good model for cloth, coating, or tweed. The pattern of the skirt is in four pieces (half the skirt): one pleated back (back forms an inverted box-pleat), two pleated sides, half the tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. Tack the seams according to notches. Pleat the material into the waist. Try on the skirt. Stitch and press the seams. Trim with straps of the material. Finish the back opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. A lining is cut with back, two sides, a three-piece front. Cover front centre with tucked silk-striped lace. Add waistcoat fronts (double-breasted) of silk, closing with metal buttons. Cover back (and sides of back) with the skirt material. Added silk-lined bolero fronts of the skirt materal. Strap with the skirt material or silk. One-piece sleeve gathered on a smaller lining, with large stiffened cuff faced with silk. Draped band collar supported on bones. Lace frill to sleeves. 48-inch material, 2 yards; 22-inch silk, 1½ yards.

A Smart Coat with Tab Back.

No. 5074, Page 27. Two backs (cut with tails), four sides, two single-breasted fronts, two waistcoat fronts. Belt of galon or rich braid. The same braid edges the fronts and forms shoulder straps. Double-breasted waistcoat of white satin. Face fronts with satin. Line the rest with satin or polonaise. Metal buttons. Gigot sleeve, mounted on a smaller lining. 48-inch material, 2¼ yards.

Smart Coat and Skirt, trimmed with Velvet to match.

No. 5075, Page 27. Good model for the fine face cloths. Five-gore skirt, closing in left tablier seam, trimmed with a bias band of velvet matching cloth, outlined with military braid, the hem felled on lining. Fitted coat of cloth. The pattern is in seven pieces (half the coat)—half the back, two side pieces, one single-breasted front, one sleeve, one cuff, half the collar. Lay the pattern pieces on 7 yards of 48-inch material, which is doubled (selvedges meeting), the back centre of coat and the front centre of skirt patterns laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate. Tack together back, sides, and fronts of coat. Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face open fronts with good silk. Trim with metal buttons. Face collar and revers with velvet. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. The sleeve is seamed and arranged on a smaller lining (lining dart seamed apart). It is arranged into the stiffened velvet-faced cuff. Sleeve is stitched into the armhole, and the sleeve lining is felled over the seam.

The New Bolero of Black Satin.

No. 5076, Page 27. Cloth skirt No. 5034. Over the silk and lace blouse to match is worn a black satin bolero—back and two fronts (cut with revers), decorated with lace (edge of bolero turned over a band of lino), lined with pale satin of the skirt colour. One-piece satin sleeve, mounted on a smaller sleeve lining, finished with a lace undersleeve. 30-inch satin, 3 yards.

A Pretty French Coat.

No. 5077, Page 27. Skirt No. 5034. Coat of the same material—a back, four sides, two fronts (closing with a single button), the basques cut full enough to flute. One-piece collar. Large one-piece gigot sleeve. Line with white satin or polonaise. 48-inch fine face cloth, 6½ yards.

New French Hat.

No. 5078, Page 29. Of gathered chiffon supported on a wire frame, tilted high on the left and back by a velvet bandeau. It is trimmed with large velvet ribbon bows and ostrich feathers curling over the crown.

Turban of Fancy Straw.

No. 5079, Page 29. This is very slightly trimmed. There is a wreath of roses under the brim, and a larger bouquet on the left. There is no trimming at the top.

Picture Hat of Pale Pink Chip.

No. 5080, Page 29. The brim is lined with gathered pink chiffon. The trimming is white ostritch feathers and shaded roses.

Bonaparte Hat of Fancy Straw.

No. 5081, Page 29. The ornamental straw requires very little trimming, the rich feathers curling over the crown.

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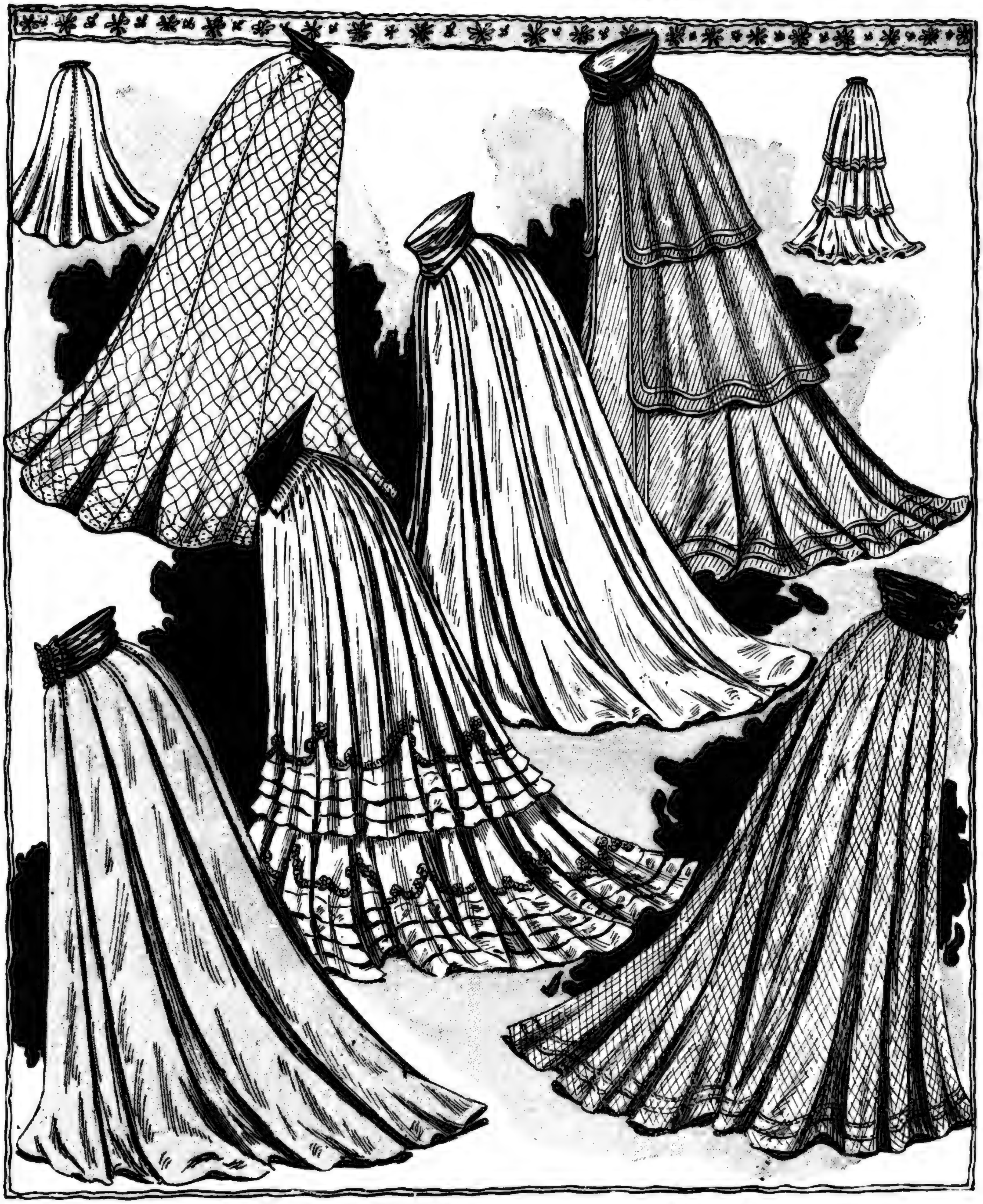
No. 5091 No. 5092 No. 5093



No. 5094 No. 5095 No. 5096

THE NEW WALKING AND EVENING SKIRTS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns. Pleated Skirts and 3-tier Skirt, each 1s. 0½d.; *Skirts, Foundation Skirts, each* 6½d., *post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

French Sailor Hat.

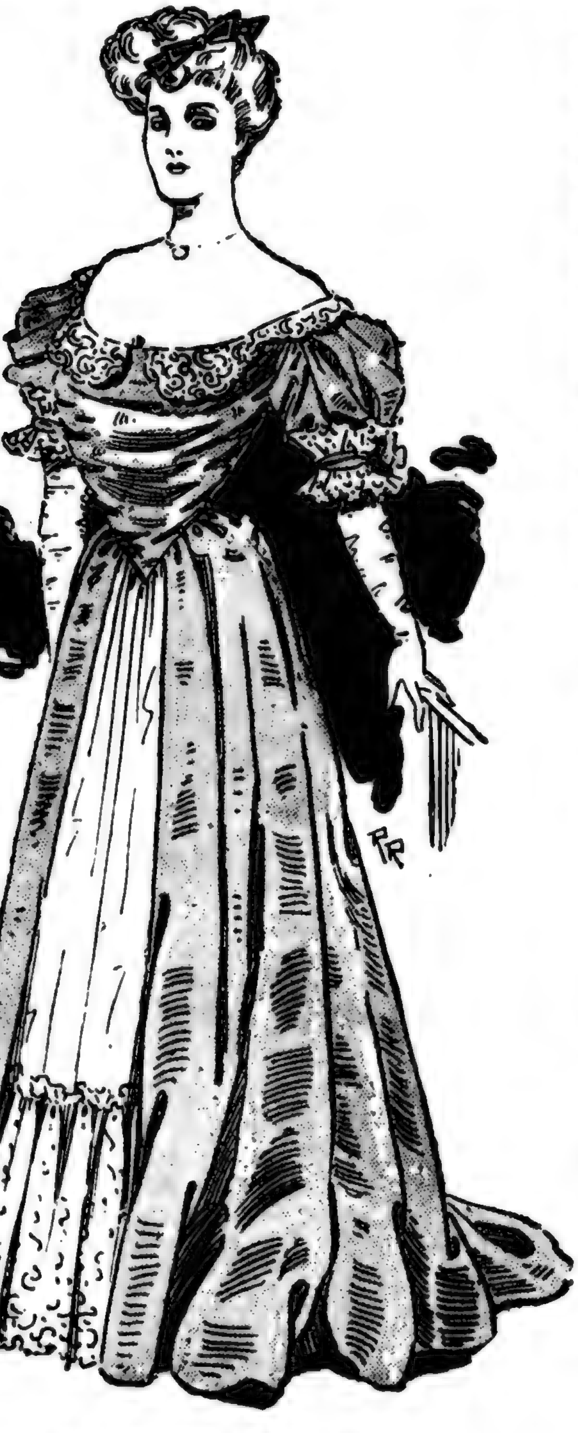
No. 5082, Page 29. This is of white straw, bound and trimmed with green velvet.

Turban of Pleated Silk.

No. 5083, Page 29. This should match the costume. On the left are two tight bunches of suitable flowers, and a drapery of white silk encircles the brim.

A Pretty Indoor Gown.

No. 5084, Page 31. Smart style for taffetas. Seven-gore full skirt trimmed with bands of white satin, outlined with black and gold cord.



No. 5097. Matron's Ball Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Wear over the five-gore foundation skirt with shaped and stiffened flounce. Cut a bodice lining with three-piece pointed front, to close on the left side of centre panel, which is veiled with draped lace. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil rest with a back and two fronts of taffetas, decorated with metal buttons and black cord buttonholes (simulated). Finish the seams. Lace band collar, hooking at back. Large taffetas collar, edged with velvet and cord. Sleeves of the skirt material, mounted on a smaller lining, with double lace frills. 22-inch material, 14 yards; velvet, 3½ yards.

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A Pretty Shirt Blouse.

No. 5085, Page 36. Suitable for cashmere, fancy or plain Viyella, or veiling. The pattern is in nine pieces—half the box-pleated back, the right pleated front cut with central box-pleat, half the basque, one sleeve, one cuff, half the collar, one tab, half the vest, half the band collar. Pleats are wheelmarked on back and front patterns. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled, so that front, sleeve, cuff, and basque patterns are cut in duplicate. The back centre of back pattern is laid on the fold of the single material. The left front, of course, is cut without the central box-pleat. Arrange and secure the pleats. Tack together the back and fronts, try on. Make buttonholes down the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Velvet frill-edged collar (trimmed with tabs). The lace band collar (attached to lace vest) fastens at the back. The cuff (decorated with frills like collar, of silk or lace) is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell seam. Sew the sleeve into the armhole and bind the seam for neatness. Slipstitch in place the straps. Belt of velvet, supported on bones.

Moderate Gigot Sleeve.

No. 5086a, Page 38. A one-piece sleeve arranged on a one-piece lining shaped with dart. 1 yard of material (48-inch). Trim to match dress.

Another Gigot Sleeve.

No. 5086b, Page 38. Pleated (one-piece) on to the one-piece lining shaped with dart. If the double-width material is not wide enough to take the sleeve in a half-width, seam on a little corner under the arm. 1 yard.

The New Evening Sleeve.

No. 5086c, Page 38. Suitable for all sorts of material. In one piece, arranged on a smaller lining. Ribbon drapery, lace frills. 46-inch material, ¾ yard.

A Pretty Blouse or Dress Sleeve.

No. 5087a, Page 38. In one piece, pleated into shoulder, gathered to form two puffs. Arrange on smaller lining, shaped with dart. Pleat into the stiffened and faced cuff. Double-width material, 1 yard.

Ruffled Elbow Sleeve.

No. 5087b, Page 38. In one piece, gathered up the seam to ruffle on the smaller lining. Double-width material, 1 yard. Lace frill.

Charming Draped Dress Sleeve.

No. 5087c, Page 38. In two pieces, draped on a two-piece lining, 48-inch material, 1 yard.

A Belt of Stitched Cloth.

No. 5088, Page 38. This is stiffened with bones up front, back, and sides. Close with hooks and eyes in front. Decorate with small buttons to match dress or trimmings.

Pleated Satin Belt.

No. 5089a, Page 38. The material is pleated to shape on whalebone. In front is a ruffled heading concealing the hooks and eyes. Bows at back.

Gathered Belt.

No. 5089b, Page 38. Broad soft ribbon or silk gathered on bones. Rosette and drapery of fringed silk hanging at back.

Pleated and Decorated Belt.

No. 5090a, Page 38. The silk is pleated to shape on a boned lining. Decorate with applications of passementerie and a ribbon bow in front.

Jetted Belt.

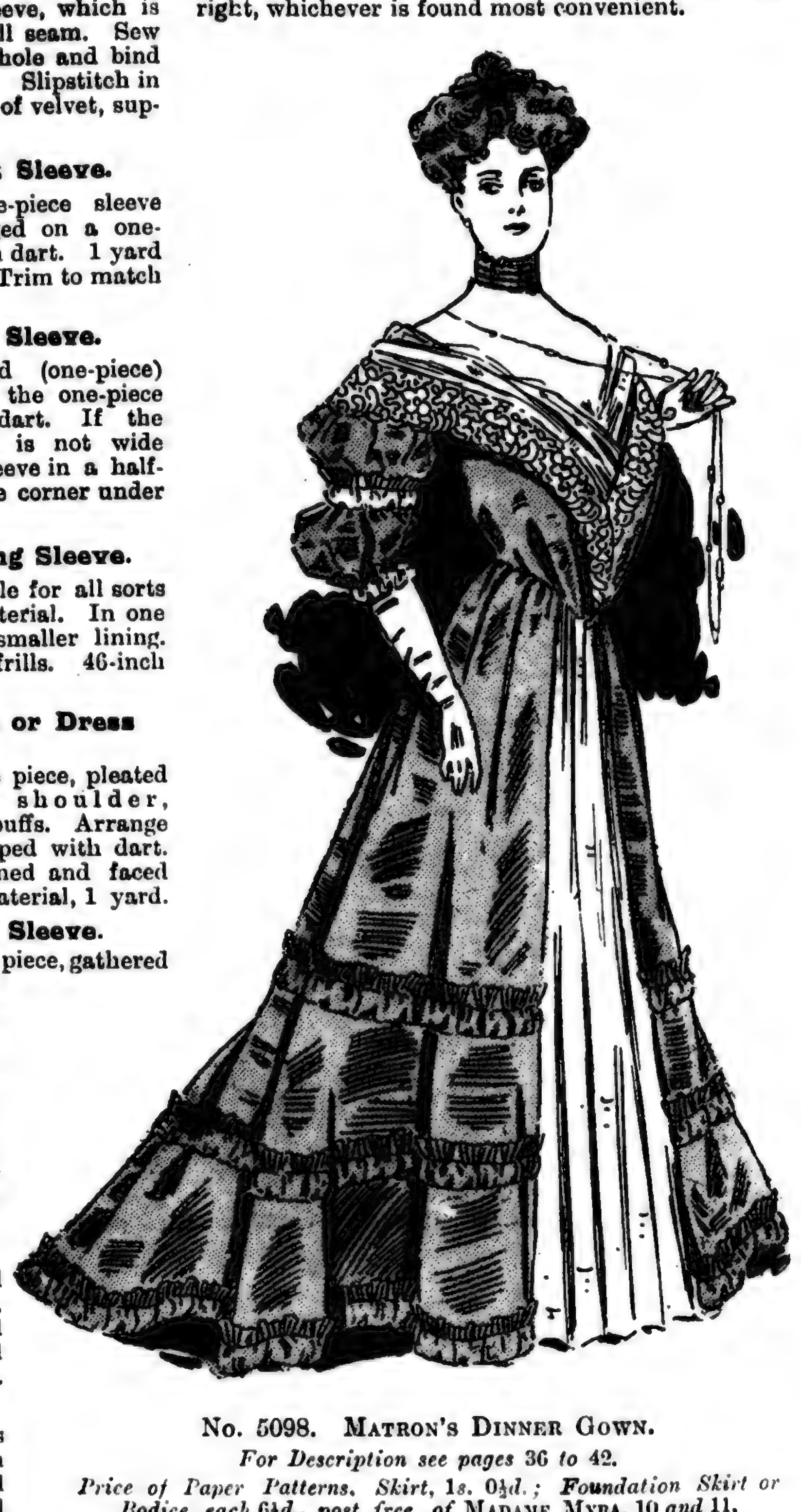
No. 5090b, Page 38. Stitched and stiffened silk jetted with sequins. Jetted and fringed drapery at back.

Broad Gathered Belt.

No. 5090c, Page 38. Made of satin (two pieces) ruffled on bones. It hooks in front and has a ruffled heading back and front.

Smart Seven-Gore Skirt of Plaid.

No. 5091, Page 41. Cut on the cross. The material is seamed (where not wide enough) up the selvedges, the stripes made to meet. The pattern is in four pieces—half the front, two sides, one back. Lapped seams. Lay the pattern pieces on 5 yards of 48-inch material. The material is doubled, selvedges meeting, front centre laid on fold so that it is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and backs. Try on. Then stitch and press the seams. Hem the lower edge, stitched down over the lining. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient.



No. 5098. Matron's Dinner Gown.

For Description see pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Pleated Afternoon or Evening Skirt.

No. 5092, **Page 41.** This makes up capitally in any of the softer spring cloths. It should be worn over the five-gore foundation skirt edged with a shaped flounce (pattern in one piece—half the flounce). The pattern is in four pieces—half the pleated tablier, two pleated sides, half the pleated back. Pleats are notched and wheelmarked on the pattern. Lay the pattern pieces on 5 yards of 48-inch cloth, which is doubled at the dotted line (selvedges meeting), the front centre of the tablier pattern laid along the fold, so that it is cut in a single piece, the other pieces being cut in duplicate. The material is not wide enough to take the back pattern in a half width (the most economical method); therefore, an added corner must be seamed up the selvedge. Tack the seams and the pleats according to the notches, leaving the opening in the left tablier seam. Try on. Stitch and press the seams and sew together half way down the pleats, which are arranged in groups. Turn up the hem and fell it, pressing it well. Finish the side opening (hidden in the left pleat) with felled bands of sarsenet; close it with glove-stud skirt tapes. Bind the top edge, and close it with two hooks and eyes.

Smart Three-tier Skirt.

No. 5093, **Page 41.** Foundation skirt and overskirt are moulded for each other, and form intrinsic parts of the one complete skirt, so that it is of no use ordering the one without the other. The pattern is in five pieces—half the front and one side of the foundation skirt, half each of the two flounces (simulating the two lower skirts), half the top skirt. Lay the two foundation pieces on 3¼ yards of 24-inch moirette; the four (tablier cut on lining pattern) skirt pieces on 4 yards of 48-inch cloth. Another 2 yards of moirette will be required to protect the lowest flounce (cut on material flounce pattern, but made completely apart). The moirette not being wide enough to take the circular side of the foundation skirt, corners have to be added up the selvedge. Tack together the three pieces of the foundation skirt (after covering tablier with material), tacking the side darts. Try on. Seam and press. Make the opening on the left, where the pocket can be inserted. Make flounce No. 1, seaming neatly the selvedge seams and the bias back seam. Hem and trim the lower edge. Make a similar flounce in moirette, and mount the two flounces together into the edge of the foundation skirt (front and double notches coinciding). Trim with velvet ribbon. Make flounce No. 2, and arrange it on the foundation skirt (the double notch in the front edges of foundation and flounce coinciding). This mounting of flounce No. 2 is the most difficult part of the skirt, and is more easily done on a dress-stand—by measurement on a table only is not quite satisfactory; the arrangement must be rectified when the skirt hangs in its correct position. Tack together the bias back seam of the top skirt. Tack the tucks (wheelmarked on pattern). Try on. Stitch and press the seams and tucks, and make the hem at the lower edge, trimming with velvet ribbon. Mount on the foundation skirt, binding the top edge, which closes with hooks and eyes at the back. Finish the side opening, and close with glove stud and skirt tapes.

Fashionable Full Skirt with Inverted Box-Pleats.

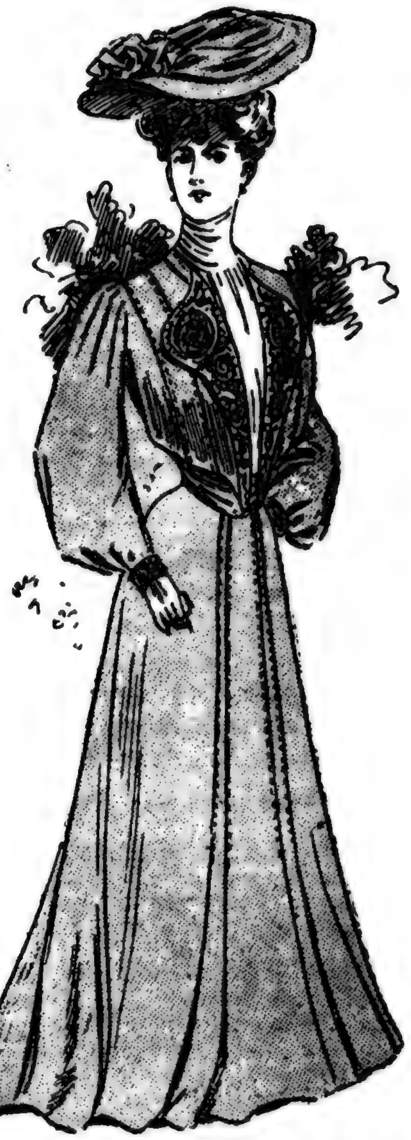
No. 5094, **Page 41.** Suitable for the new taffetas or fine face cloth. The pattern is in four pieces—half the front, two sides, one back. Sides and backs are arranged in inverted box-pleats (pleats notched and wheelmarked on pattern). Lay the pattern pieces on 5¼ yards of 48-inch material. The material is doubled, selvedges meeting, the pleated front centre laid on the fold so that it is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and backs. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats for a few inches. Pleats and lower part can be held at the back with tapes. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce).

Evening or Afternoon Skirt Trimmed with Added Tucks and Ruches.

No. 5095, **Page 41.** Good style for crêpe de chine or taffetas. The full nine-gore skirt has added tucks (doubled bias bands), and is gathered (or tucked) on the foundation skirt. The skirt is decorated with ruches arranged in scrolls. Mount on a five-gore foundation skirt edged with a corded shaped flounce (pattern in one piece, half the flounce). Lined velvet belt supported on bones. 22-inch taffetas, 12 yards.

Smart Pleated Skirt.

No. 5096, **Page 41.** The pattern is in four pieces—half the front, two sides, one back, arranged into the waist in pleats (pleats notched and wheelmarked on pattern). The group of tucks at edge are tucked to flat pattern. Lay the pattern pieces on 5 yards of 48-inch material. The material is doubled, selvedges meeting, front centre laid on fold so that it is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and backs. Tuck to flat pattern. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats for a few inches. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right whichever is found most convenient. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce).



No. 5099. A Smart Walking Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Pleated Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Matron's Ball Gown.

No. 5097, **Page 42.** Five-gore foundation skirt of silk or mercerised lining, edged with a pleated flounce. Overskirt (five breadths) of rich silk or satin, made quite apart, pleated into the waist, arranged over a separate petticoat front of full silk muslin, edged with a deep lace flounce headed with a frill of lace. Cut a bodice lining, back, four sides, a double deep-pointed right front, to hook down front centre, then cross to hook under arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with a very full satin back and front, gathered to drape prettily. Finish the side seams. Berthe of lace. One-piece sleeve of satin, on a smaller lining, with lace frill. 22-inch satin, 12 yards.

Matron's Dinner Gown.

No. 5098, **Page 42.** Eight-gore skirt of silk with added tablier of white Oriental satin. Pleat the material into the waist. Hem from the back, invisibly, and cover hem with a silk ruche to match. Three ruches trim skirt (silk part) to knees. Wear over the five-gore foundation skirt with pleated flounce. A bodice lining is cut with three-piece front to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel with crossed fronts of satin (in one with berthe), the rest with a back and two full fronts of the rich silk. Finish the seams before the fichu is arranged. A sleeve lining is veiled with a one-piece silk sleeve, arranged in two puffs, finished with ruches. 22-inch silk, 14 yards; 21-inch satin, 3 yards.

A Smart Walking Gown.

No. 5099, **Page 43.** Good model for cloth, coating, or tweed. The pattern of the skirt is in four pieces (half the skirt)—half the pleated back (back forms a double box-pleat), one pleated side, half the box-pleat tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 4½ yards of 48-inch material. A space must be marked out for the lacking half of tablier and back, which are not cut in duplicate. Tack the seams according to notches. Pleat the material. Try on the skirt. Stitch and press the seams. Stitch the pleats to knees in front, for six inches at back. Finish the front opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Broad draped belt of velvet, supported on bones. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. The bolero coat has a back and two fronts, prettily trimmed with stitched straps and silk lined. Face revers with white cloth decorated with velvet appliqués. Big gigot sleeve (one piece), pleated on a smaller lining, which is shaped with a dart. Appliqué cuff. 48-inch tweed for coat, 2 yards.

Promenade Gown with New Shirt.

No. 5100, **Page 45.** Good model for very fine face cloth. The pattern of the skirt is in four pieces (half the skirt), one pleated back, two pleated sides, half the pleated tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. A space must be marked out for the lacking half of the tablier, which is not cut in duplicate. Tack the pleats and seams according to wheelmarks and notches. Try on the skirt. Stitch and press the seams and pleats. Finish the side opening with stitched facing bands of silk, and close with small hooks. Bind the waist and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. Cut a bodice lining with three-piece front, to close to the left side of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil front with two velvet waistcoat fronts (top only) with a back and two crossed fronts of the cloth. Finish the seams. Vest and collar of gathered silk (gather to flat pattern). Decorate with velvet ribbon. Velvet belt supported on bones. Sleeves of pleated material, puffed on smaller lining, finished with a velvet lower sleeve. 48-inch material for bodice, 1¾ yards.

Smart Afternoon Blouse

No. 5101, **Page 47.** Cut a lining in mercerised lining or silk with three-piece front, to close on left of centre panel, covering panel top with a lace vest. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a full back and two full crossed fronts of crêpe de chine. Finish seams. Add at top a revers collar of embroidered white satin, bows decorating the crossed front below a two-piece basque of silk (lined). Deep belt of folded material, pleated on bones. A sleeve is arranged in two puffs on a lining sleeve, finished with a lace lower sleeve. Lace band collar, hooking at back. Double width crêpe de chine, 2½ yards.

◆

Fish in Season.—Haddock and whiting are both in season in February; but both will be *out* of season in March and April. Herrings are obtainable, I believe, in February, but are best in May and June, and mackerel is not to be had till April.

"The blouse pattern has turned out a great success, and Mrs. F. has managed to make herself an extremely pretty and well-fitting blouse from it."

Prize Cookery Recipes and Household Hints.

NOTE.—All recipes and hints intended for competition must be sent to Mrs. Hope, 10 and 11, Fetter Lane, E.C. They should not be included in envelopes containing queries for other departments, as that entails considerable delay, and often causes the competing papers to reach Mrs. Hope too late for the Competition. Competitors must write their recipes or hints each on a separate sheet, and must put *their name and address* on each.

Mrs. Hope wishes it to be understood that she cannot enter into correspondence with regard to the Hints and Recipes Competitions.

She must further remind competitors that efforts which are not accompanied by a coupon are not considered at all, and that names and addresses of *prize winners* are always printed. All efforts are welcomed, but the rules must be kept, and competitors who write "please do not publish my address," must not expect to gain prizes.

PRIZE COOKERY RECIPES.

A prize of 2s. 6d. has been awarded for each of the following recipes:—

A Nice Entree (meat balls with olives).—To make this Greek dish, mix 1 teaspoonful of rice, which has been soaked in cold water for 15 minutes, with 1lb of finely minced steak, season with pepper and salt, form into tiny balls, and fry in butter and a little chopped onion. When nicely browned, add 1½ cupfuls of strained tinned tomatoes, a dash of flour, and a few olives (not stoned). Simmer in a saucepan covered with its lid for 1 hour. The gravy should be rather thick.—Mrs. A. L. Meyer, 37, Parkfield Road, Sefton Park, Liverpool.

A Treacle-Sponge Pudding.—Mix 1 teaspoonful of baking powder into 1lb of flour, add ¼lb of finely chopped suet, ½oz of ground ginger, and 2oz of candied peel; warm ¼lb of treacle with a teacupful of milk, beat up an egg, mix all together, and boil 2 hours. The cloth should be tied quite loosely over this pudding to allow room for it to swell.—Nurse Harwin, c/o Mr. Stead, Government Buildings, Bloemfontein, Orange River Colony, South Africa.

Haricot Soup.—Steep 1 breakfastful of haricot or butter-beans in cold water for 12 hours, put them on next morning in a clean enamelled saucepan, with 1½ pints of water, and boil for 2 hours. Then add 2 or 3 onions, peeled and sliced thinly, pepper and salt to taste, and if liked, a tiny piece of mace. Boil from 2 to 3 hours longer, adding more water if needed. Rub through a sieve till of the consistency of cream, return to the saucepan to boil up again, then add two pennyworth of cream and 1 teaspoonful of sugar, and pour immediately into the hot tureen, and serve with croutons of fried bread.—Mrs. Archer Colt, Trawscöed, St. Edward's Road, Southsea.

Guard's Pudding.—Ingredients: 1 cupful of flour (with a pinch of salt), 1 cupful of chopped suet, 1 cupful of jam (preferably strawberry), 1 cupful of milk, 1 teaspoonful of carbonate of soda. Stir all the ingredients well together, adding the carbonate of soda last (after mixing it with a little milk). Steam in a well-buttered mould for 1½ to 2 hours. N.B.—Marmalade pudding made after this method is much cheaper than by ordinary recipes.—Mrs. Ewen, 11, Berridge Road, Sherwood Rise, Nottingham.

RECIPES COMMENDED AND RECOMMENDED.

Mutton Rechauffe a la Venison.—Cream ¼ cupful of butter, add ¼ teaspoonful of mustard, and the sifted yolks of 2 hard boiled eggs, and stir into ½ cupful of gravy, and ¼ cupful of hot water; add 1 tablespoonful of Worcester sauce, 2 level tablespoonfuls of currant jelly, and 1 cupful of finely chopped cold mutton. Season to taste with salt and pepper, and serve as soon as the meat is heated through.—Ipswich.

Chocolate Eclairs.—Melt 1oz of butter in a saucepan, add 2oz of flour by degrees (as though making sauce), mix to a stiff paste, and set aside in the saucepan till cold. Then add 2 whole eggs, and the yolk of a third egg, and beat all well together. Butter a baking sheet, and drop the mixture on in dessertspoonfuls. Bake a golden brown, and while hot make a slit in the side of each, and take out the soft part, and set aside to cool. Then fill with whipped cream, flavoured to taste, and cover with chocolate icing made as follows: Dissolve 3 bars of chocolate and 2 tablespoonfuls of icing sugar together, add the white of an egg, and pour over the éclairs.—Tonbridge.

Berlin Balls.—Cream 3oz of butter and 1¼oz of castor sugar together, add 1oz of yeast (dissolved with a little sugar), 2 yolks of eggs and 1 whole egg (well beaten), ¼ gill of milk, the rind of a lemon (grated), and as much flour as will make a light paste; beat the flour in last (having added a little salt to it), roll out, and cut into small circles. Place a little jam on each circle. and cover it with another circle; place to rise before the fire, and then fry in boiling lard until a nice brown. When covered, roll in castor sugar.—Wakefield.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST COOKERY RECIPES.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST HOUSEHOLD HINTS.

Orange Jelly (for convalescents).—Put 1oz of isinglass into 1 pint of hot water, with sugar sufficient to sweeten it, having rubbed some of the lumps of the oranges and lemons to extract the flavour. Let it remain on the fire till the isinglass is quite dissolved. Then add the juice of 5 large oranges and 2 lemons, and then let it just boil up, and strain through a thick cloth into a mould.—Wellington.

Chicken Rolls.—Mince very finely ¼lb of cold chicken, 2oz of lean cooked ham; add 1 teaspoonful of parsley, season with pepper and salt; mix with 3 tablespoonfuls of white sauce, and ½ teaspoonful of lemon juice. Spread on thin slices of bread and butter, and roll.—Darlington.

Macaroni and Tomato Pie.—Macaroni ¼lb, 1lb tomatoes, remains of cold beef, some bread-crumbs, butter, salt, and pepper. Cut the meat in slices, boil the macaroni. Butter a pie dish, put in the macaroni, season with salt and pepper. Add the slices of meat. Cover over with tomatoes, pour in a little gravy, sprinkle with bread-crumbs, and place small pieces of butter over the pie. Bake in a hot oven till nicely browned, and serve with a tureenful of hot gravy—Chiselhurst.

HOUSEHOLD HINTS.

A prize of 2s. 6d. has been awarded for each of the following hints:—

A Novel Method of Cleaning Silk.—Potato water is undoubtedly the best. Allow 1 large potato (peeled and grated) to every quart of water. The water should be soft and cold, and must be allowed to stay undisturbed for 2 days. There will then be a sediment, which must not be disturbed. The clear water must be carefully poured off into a large vessel, and the silk must be dipped up and down in it until thoroughly cleansed. Then it must hang up to dry, but must on no account be wrung, as that would cause creases. When all moisture has dripped out lay the silk flat on a table and wipe it first on one side and then on the other. To press it use only a very moderately hot iron, and place a piece of flannel under it.—Miss Nield, 8, Upper Arcade, Bristol.

To Remove Scorch Stains from Linen.—Peel 2 onions, extract the juice, and mix it with ½oz of soap, 2oz of fuller's earth, and ½ pint of vinegar. Boil this mixture well together, and when cool put on the scorched linen, allowing it to dry on. Afterwards wash the linen in clean water, and rinse well. The scorched marks will disappear.—Miss A. Swarbrick, 121, East Bank Street, Southport.

To Make Tan Shoes Black.—Wash the tan shoes with a strong solution of washing soda and water. This does not harm the leather, and when dry the shoes can be cleaned with ordinary blacking, and the tan will never show through.—Miss Bedford, 12, Priory Crescent, Southover, Lewes.

To Light a Fire Without Sticks.—Take a newspaper of 4 sheets and fold it lengthwise about 1 inch wide. Tie it into a knot and tuck in the two ends into the knot so that a compact ball is formed. Four of these balls are required for a fire which has got low before putting on coals. They soon make a cheerful fire, and are invaluable in an invalid's room where the sound of the cracking of wood is annoying.—Miss Fraser, Dulnan, Millburn, Inverness.

HOUSEHOLD HINTS COMMENDED AND RECOMMENDED.

To Clean Oil Paintings.—Take some old potatoes and peel carefully; after rubbing over the painting a slice should be cut off, and the rubbing continued. As it is gone on with the painting should be wiped with a clean, very soft wet sponge. When sufficiently rubbed the surface of the painting should be well washed with clean water, and rubbed gently with medicated cotton-wool, which will remove all the dirt. Polish by gently rubbing with a silk handkerchief.—Sutton Valence.

To Polish Stoves.—A mixture of black varnish and turpentine will produce a good polish. The steel parts must be cleaned by having a coating of sweet oil left on them for 2 days, and then a rubbing with unslaked lime will brighten them.—South Africa.

To Make a Bath Look Nice.—Use paraffin instead of furniture polish, using two rags, one for the bath itself, and one for the mahogany. This method has been tried and proved a great success.—Kent.

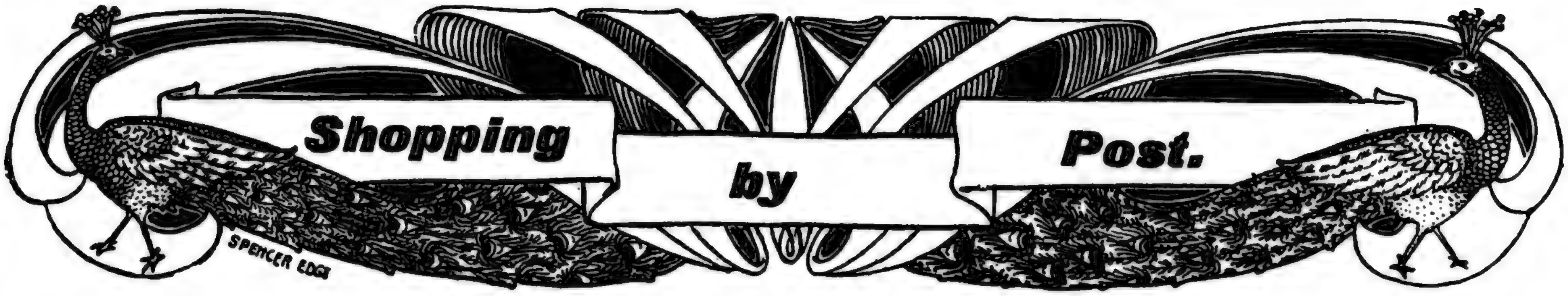
A Hint for Tinware.—Kitchen tinware may be kept in good order by cleaning with a damp flannel rubbed with soap and dipped in whiting. Finish with a little turpentine, and polish with a dry duster.—Wakefield.

To Remove Stains from Flower Glasses.—Add a little vinegar to some soapy water. Shake a little of the mixture vigorously in each vase, and when the stain is removed rinse in warm water.—Warwickshire.

To Clean Marble.—Wash with Monkey soap and fine bathbrick rubbed on well with the hand, and dry well.—Holmes Lane.

Another Method of Cleaning Steel.—Rust may be removed from steel by rubbing the rusted article with kerosene oil, and leaving it on for a day. Then mix fine flour of emery with kerosene oil, and scour the surface with rottenstone. To preserve from rust, heat the steel, rub paraffin on it, and when cold polish with a cloth dipped in paraffin.—Belfast.

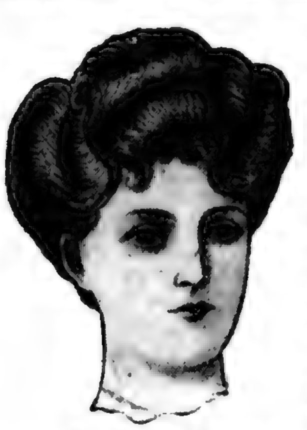
"I have taken your journal for seven years, and find it very useful".—L. Bradbury, 38, Gladstone Avenue, W. G., N.



Shopping by Post.

INEXPENSIVE REAL HAIR FRINGES.

PEOPLE of good tone are more and more turning their faces against the use of pads and cushions to enrich the hair on the forehead, and, side by side with this notion, comes the small French hats tilted forward over the eyes, and yet demanding (to look the right thing) soft meshes of hair to show below the crown line! This is a tangled knot, indeed, to the thousand and one women who do not possess a good thick "hair line" of their own, or who have the forehead too extensive—that is, too denuded of hair at sides and top. For them there is nothing but the false fringe, and I venture to think they have never looked so well as when they have the bare expanse shaded by one of the picturesque fringes of beautiful hair which are to be had in several styles at the Universal Hair Manufacturing Co.'s. One is here illustrated, but there is an endless variety to choose from, and I suggest sending at once to the Universal Hair Manufacturing Co., 84, Foxberry Road, Brockley, London, S.E., for their illustrated catalogue, which will be sent by return, post free. Prices are very low at the Universal Hair Manufacturing Co.'s. The beautiful fringe sketched here costs only 6s. 6d., and is sent packed with the utmost care. As a rule a fringe of this style and quality, mounted, as this is, on fine net, would cost quite a guinea. A sample of hair should be sent for a correct match. Very light or grey hair comes a trifle dearer.



A Charming Fringe.
(Price 6s. 6d.)
From the Universal Hair Manufacturing Co.

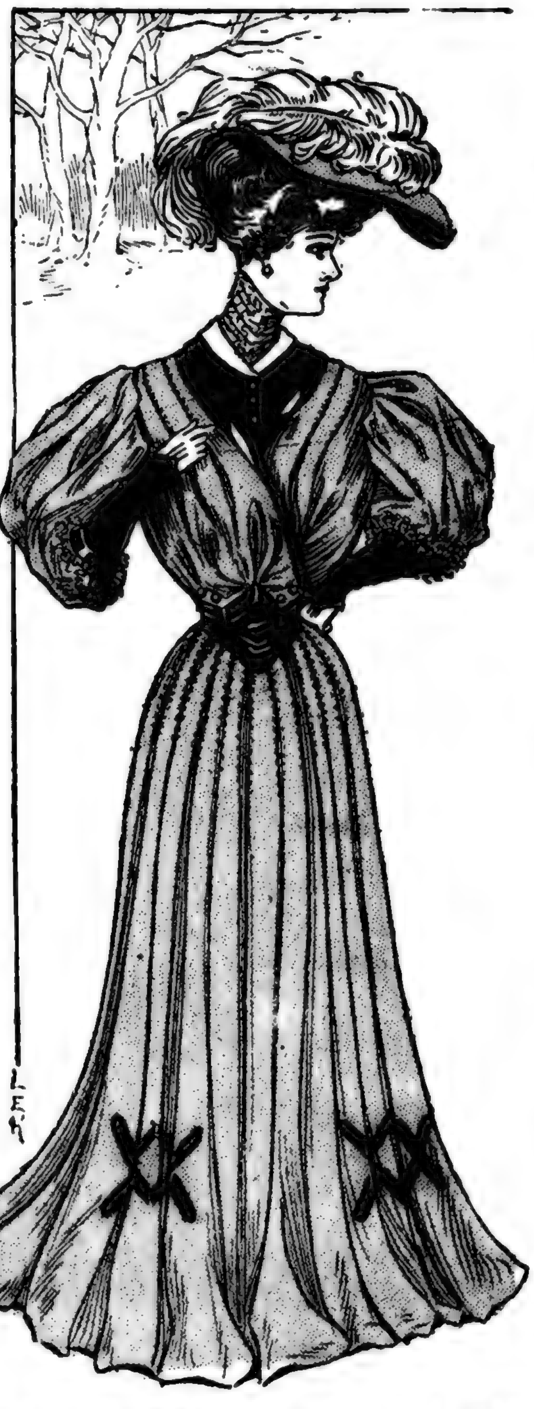
SOMETHING ABOUT DRESS-STANDS.

Dressmakers, professional or amateur, cannot possibly succeed in their efforts without the aid of a good dress-stand, especially in these days of draped bodices and elaborately trimmed skirts. No amount of mere *measuring* will enable one to trim a skirt correctly, or to hang flounces in the proper places. After tacking on a table, the effect *must* be rectified on a figure. I strongly recommend for both professional and amateur dress makers the Perfecta Dress-Stand of Messrs. John Clark and Co., Department D, 3, Tottenham Street, Tottenham Court Road, London, W. It is a telescoping expanding stand, with admirably moulded and padded shoulders, bust, and hip, which enables the dressmaker to drape and stretch the material on a fitted bodice lining with the happiest results. Messrs. Clark keep these stands in a great variety of stock sizes (from 19 to 28 in waist measurement) at the moderate price of 32s., and they will modify bust or waist measurement without extra charge. They will mould to fit special figures for 9s. 6d. extra. It is not worth the professional dressmaker's while to have a stand moulded to fit a special customer unless that customer is a very good one, of whose patronage she is sure. Her skill rectifies any little difference when she uses the nearest stock size. But the amateur dressmaker, the girl who turns out for herself such smart blouses, skirts, and corsets, for her it is advisable to pay the 9s. 6d. extra, and to have a dress-stand which is the counterpart of her figure. She can then do all her fitting herself, which is a great advantage. Messrs. Clark send their stands well packed and carriage paid to any address in the United Kingdom. The price of 32s. covers the expense of a box to hold the stand, and in it the stand can be packed away when not in use.

Bodice stands of stock sizes, without skirt, are very cheap—5s. (short hips), 7s. (medium hips), and 9s. (long hips). It is advisable to write for an illustrated price list, which Messrs. Clark will send off by return, post free.

UNRIVALLED SOUP TABLETS AND ESSENCES.

It is such a pity that the average English housewife devotes her attention exclusively to the cleanliness of her house and lets the cooking take care of itself. Surely so important a topic as the meals should receive a little attention beyond the daily ordering or shopping? The health of the household (and the good temper of the husband) depend in no small measure on the tastiness of the dishes offered for daily consumption. *Tastelessness* is the feature of the ordinary cheap cook or general, which is all the modest householder can afford; but the housewife, even if she does not take expert lessons in cookery in order to guide her experimenting cook, can provide her with the means of eking out her slender resources. All the savouries, I venture to think, will show a marked improvement in flavour and delicacy if a stock of Maggi's Consommé and Maggi's Essence is kept in stock. The Essence adds that inimitable flavouring and tastiness which the cunning French cook can cull from anything in the shape of fresh meat and bones; the Consommé is the perfect clear soup which forms the basis of nine good soups out of ten. These aids to good cookery are inexpensive. Maggi's Essence can be had in bottles from 7d., and a little goes a very long way. Maggi's Consommé is sold in gelatine capsules (each making ¾ pints of clear soup by the aid of simply boiling water) at 1s. 8d. the box of ten. The sole agents for Maggi's preparations are Messrs. Cousenza and Co., the well-known high class caterers, 95, Wigmore Street, W.



No. 5100. Promenade Gown with New Skirt.

For Description see Pages 36 to 42.

Price of Paper Patterns, Pleated Skirt, 1s. 0½d.; Foundation Shirt or Bodice, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

HOW TO SAVE PAINT.

It is typical of British wastefulness how even professional decorators will allow coat after coat of paint to be absorbed by spongy wood and plaster when two good coats—perhaps even one—would suffice if they just painted over the absorbing surface with a coat of "Sanalene." For enamelling processes on furniture, wood-work, street doors, &c., "Sanalene" is invaluable, as it imparts that china-like surface on which each coat of paint shines glossy, firm, and even as a bit of polished marble. "Sanalene" is supplied in gallon and half gallon cans, and can be ordered through any local grocers, stores, or oilmen. It is manufactured by Messrs. Aspinall's, Limited (New Cross, London, S.E.), who will supply any information required on the topic of this marvellous paint, which is to be had in white or a variety of shades. It washes and polishes to perfection.

THE GREAT AID TO DIGESTION.

Illness, over-work, hereditary tendency often reduce the vitality of the body to such an extent that the digestive functions refuse to work, and the body is thereby reduced to a pitiable degree of weakness and emaciation. No complaint is more trying and insidious than dyspepsia. The sufferer keeps about, though in a wretched state, and has to go about his usual tasks with neither the strength, nor the energy, nor the will requisite for their proper performance. Food is taken, but it not only does no good, it works really grievous harm by remaining for hours undigested in the body. For such people there is only one remedy. They must eat not only to live, but to work, and therefore they ought to take food which is partially digested for them. This aid to digestion is Plasmon. Sprinkled on the food taken, it does for it when eaten what the exhausted digestive apparatus of the patient ought to have done. Properly fed, with no distressing pangs or discomfort after taking the food, the body soon recovers its tone, and its organs once more perform their functions without artificial aid. Plasmon, which is utterly without any objectionable taste to render food unpalatable, has brought relief to thousands, and is ordered by doctors for the sinking invalid who fails to digest even invalid diet sufficiently to keep alive. For delicate children a delicious porridge made of Plasmon Oats will be found to work miracles in feeding them up to attain the weight and girth they ought to have. Plasmon can be had from any stores and chemists all over the United Kingdom, and all grocers and stores stock Plasmon Oats.

The purifying effect of charcoal was acknowledged long before it was taken internally as a food. The earliest (and, indeed, the most up-to-date) filters for drinking water were based on the purifying process of passing the water through charcoal. In the human body charcoal or carbon has the same filtering effect—it gets rid of all the impurities which the system gathers from day to day, or which it fails to throw off sufficiently. The most agreeable and efficacious form in which Vegetable Charcoal can be taken is as a powder (to be mixed with food) or in the form of palatable biscuits. Bragg's Pure Charcoal Powder (sold in bottles at 2s., 4s., and 6s.) is the best preparation of this purifying remedy, which corrects all cases of indigestion, flatulency, &c., caused by eating or drinking unwisely, and taken under medical advice it has been found of the highest use in cases of dysentery and bowel complaints of an acute and highly dangerous kind. Bad breath is vastly improved by the use of Bragg's Charcoal Powder or Bragg's Pure Charcoal Biscuits (sold in tins from 1s.). Delicate or dyspeptic children should be given these biscuits, which they take eagerly. Doctors largely order Bragg's Charcoal Biscuits in cases of worms in the intestines, a tiresome and weakening childish complaint. All chemists and stores keep Bragg's Charcoal Powder and Biscuits, or they can be had direct from the manufacturers, Messrs. J. L. Bragg, Ltd, 14, Wigmore Street, W., who will send their admirable little pamphlet, "A Guide to Health," on receipt of a postcard.

Personal Appearance.

HOW TO MAKE IT MORE ATTRACTIVE.

By Mistress Anne Page.

ON BEAUTY TREATMENT AS A WHOLE.

MASSAGE, as a means of developing or restoring beauty, is sometimes talked of as some almost "new-fangled" and discreditable thing that has been recently resorted to as a means to get money out of guileless and gullible women. As a matter of fact, it was known and practised as a beautifying art for many centuries before the Christian era dawned.

Moreover, as massage conduces to health, and the word means a combination of movements with the hands of a reliable operator in certain definite directions, pressing softly, or tapping gently to develop the muscles, or kneading and rolling deeply, and percussing smartly to reduce them, as the case may be, we can rest assured that the practice of this art will continue to all time.

Of course, to be of any service instead of being harmful, knowledge of the right movements for the various purposes for which massage is employed is an absolute essential, for, whether we practise this art on ourselves at home, as many of us must, or whether we live in cities where we can at any time secure the services of a professional specialist, the operator must be "reliable." Now, though it is quite possible to learn massage from well-written and cleverly-illustrated books, it is well, whenever this is possible, to get practical lessons from expert teachers, such as Mrs. Pomeroy's representative at Central House, 75, New Street, Birmingham (the Council House end of New Street), who practises facial and neck massage for the removal of wrinkles and the development of beauty of contour and complexion, or as Mme. Alice Cross, at Dept. M.J., 70, Newman Street, Oxford Street, London, who practises the Swedish massage movements for the improvement of health and beauty.

It will be observed in these lessons, wherever taken, that, as a first preliminary, the skin to be treated is thoroughly cleansed, and, as a second, it, and the fingers that are going to do the work, are thoroughly lubricated with a suitable emollient or "Skin Food."

For example, suppose there are hollows in the cheeks. The face will be washed in warm water (softened and perfumed with a tablet of Pasta Mack, if the tap water is at all hard); it will be dried by patting with a soft toilet towel; then, into these hollows, will be spread a little "Pomeroy Skin Food" (if the lesson is being taken at either of Mrs. Pomeroy's branches), and with the well-lubricated fingers of the right hand the lower jaw on the right-hand side will be firmly held. The fingers of the left hand, being also well lubricated with the "Skin Food," will now stroke gently and quickly upwards from the jaw to the cheek-bone for quite three minutes, and then the same lubrication and massage will be repeated on the left cheek, the jaw being held this time by the left hand.

In the book of "Beauty Rules," which Mrs. Pomeroy is willing to send gratis and post free to any reader of Myra's Journal who asks for it, there is a capital diagram of a face, which shows exactly which way the lubricated fingers should stroke for various purposes—cure of crows' feet under or beside the eyes, lines on the forehead, &c.—and I hope, before I continue this chapter next month, that each of my readers who is interested in the question of how to make the best of her personal appearance will have obtained that book and carefully studied page 19, in order to fully understand my allusions to it.

(To be continued.)

OLD CHINA.

Of all the productions of the Worcester factories, though others were without doubt more brilliant, none was more interesting than the wonderful group of porcelain decorated with prints in transfer. This invention has been claimed for Battersea, Liverpool, and Worcester; but evidence shows that the claim can be only in justice made by Liverpool; the pioneers were John Sadler and Guy Green, partners, the date of whose invention was 1749; that of Battersea, under the guidance of Mr. Alderman Janssen, was 1750; whilst the earliest dated piece of Worcester—namely, the famous "King of Prussia" mug—is said to be 1757. And yet although this art was discovered almost simultaneously at these three different centres, each for some inscrutable reason applied it to a special branch—Liverpool to the ornamentation of Delft tiles, with a few fine transfers both on enamel and porcelain; Battersea to enamel; Worcester to porcelain, pure and simple. It is not too much to say that Battersea and Worcester excelled the similar productions of Liverpool. The whole development marks a very distinct epoch in Ceramic history.

The engraving was chiefly done by Robert Hancock, though it has also been claimed for Richard Holdship, chiefly on account of an anchor, an appropriate rebus for Hold ship, being sometimes associated with the monogram R and H combined. It is quite possible that such pieces, though engraved by Hancock, may either have been drawn, or else printed, and applied to the porcelain by Holdship, and that this double mark signified, perhaps, the conjunction of the two artists.

In the "Gentleman's Magazine" for December, 1757 (Mr. Cave still pushing the ware), were a few verses addressed to Josiah Holdship (the brother and partner of Richard), to whom the design of the decoration was then attributed:

"What praise is thine, ingenious Holdship, who
On the fair Porcelain the Portrait drew."

This does not look as if the initials R and H combined meant Holdship, but rather Robert Hancock; and in confirmation of this it may be remarked that when the verses were reprinted in "Berrow's Worcester Journal," the following couplet was added:

"Hancock, my friend, don't grieve, tho' Holdship has the praise,
'Tis yours to execute, 'tis his to wear the bays."

The subjects that were chosen were very diverse, but the most famous, perhaps, of all the subjects depicted was that of Frederick the Great, King of Prussia, depicted in various attitudes, and by various engravings. At this time the name of the King of Prussia was in everybody's mouth, and his various victories caught on to the public mind and emotion in a most phenomenal way.

Perhaps one of the best descriptions of one of these mugs is to be found from the pen of Thomas Carlyle in his "History of Frederick II. of Prussia, called Frederick the Great," volume vii., book xviii., chapter x. It is much too long to quote in this limited space, but will well bear and repay the trouble to be taken by making a reference of the same. No. 448, Sch. Coll., shows perhaps the rarest form of this subject; No. 548, Sch. Coll., shows the more usual style; whilst 552, Sch. Coll., shows General Wolfe, with Fame blowing a trumpet, and Bellona, the Goddess of War, seated on clouds.

Many other portrait subjects exist—George II., George III., Pitt, Admiral Boscawen, Shakespeare, Masonic subjects, the Marquis of Granby, Watteau, other French and pastoral scenes; all are marked by that delicacy, not only of engraving, but excellence in transfer that has given such a name to Worcester.

The engravings were not always printed in the same colours—black, red, and puce each serving its turn. Often the transfers were applied to large pieces such as vases which had been hand-decorated, panels having been left for the prints, which were sometimes subsequently enamelled in colour.

The hexagonal piece, No. 480, at South Kensington, is one of the most beautiful in the entire collection, and is an admirable example of the colourings used at Worcester.

Œufs a l'Ecarlate.—Poach as many new laid eggs as required, in slightly salted boiling water, acidulated with lemon juice. Have ready as many slices of cooked tongue as there are eggs, trimming the slices into neat rounds. Heat up in rich brown gravy well flavoured with sherry, arrange on a hot dish, placing an egg on each slice of tongue. Season with salt and pepper. Mask with hot sauce suprême, allowing about a tablespoonful for each egg. Garnish with trimmings of minced tongue and chopped parsley on the top of each egg. Serve very hot.

Vegetable Soups.—Any vegetable soup may be made without stock, but I think you will like onion soup as well as any. Pare and slice ten or twelve large onions, and fry them a nice brown in a little clarified dripping. Then put them in a saucepan with four or five pints of boiling water, ½lb of stale breadcrusts, two large carrots, a piece of turnip, some celery leaves, or any other vegetables you have, cooked or uncooked. Season with pepper and salt, and boil for two hours. Then pass all through a sieve, heat up again, add a small piece of butter worked into a tablespoonful of flour, stir till the thickening is cooked, but do not let it *boil* again. A spoonful of cream added just before serving is an immense improvement, but it is a luxury, and need not be used. This same method may be followed with artichokes, or tomatoes, or potatoes with equal success.

Although silver has become much cheaper than of yore, there never was a time when artistic work in that metal was more valued, or when people thought more of its proper preservation and care. We are not able perhaps to produce a present-day rival to Benvenuto Cellini, but Flaxman is almost of our time; and modern developments in design have made even the humblest of us just a little critical of what is submitted for our approval. But when we do achieve the possession of some valuable piece of silver well designed and well worked, we are not unnaturally anxious that it shall be well preserved. Yet silver was up to some years ago "in disgrace" because of its tendency to tarnishing, and many people passing through the artistic phase of the moment, and unaware of the new developments in industrial chemistry, parted with valuable silver ornaments "for a song." Lucky were they who acquired such treasures; for after the Mutiny many beautiful pieces of Indian silver work were brought to this country, exquisite in design and usually of the purest metal, which unfortunately is all the more liable to tarnish than the baser compound.

Correspondence

RULES.

1. *To be answered in the next number, letters must reach us not later than the 25th of the month.*

2. *Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without.*

3. *In urgent cases, or if crowded out, all dress answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.*

4. *Queries to be answered by post must be limited to three.*

5. *It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.*

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Lucas.—(1) You will find full details of a long-clothes layette in the October number of last year. A layette will also be illustrated in the April number (next month) if there is space for it; if not, it will appear in May. April, being the special Spring Number, is always crowded, and much has to be left over for the next month. (2) Send to the Universal Hair Manufacturing Co. (84, Foxberry Road, S.E.) for their illustrated catalogue. You can get there a false fringe of capital quality for 6s. 6d. It is a pity to wave your hair with irons, when the heat, &c., is obviously thinning your temples. There is no greater aid to beauty than a thick hair line. Write to Dame Deborah Primrose about your hair, and get the fringe at once.

Dahlia.—(1) A new style of Court coiffure has the veil bifurcated at the top, so that it can be twisted round the sides of the back hair, then flowing loose (in one piece) from the nape. It is draped from the feathers which fill in the centre of the diamond tiara. It is far prettier than the veil concealing the hair.

Musquash.—(1) Furs should not be laid aside till May. A fur stole is a great comfort on chilly spring days. (2) Arrange your blouse front in big box-pleats (see No. 5032), and carry the embroidery down them. Use for the purpose a rich red shade of Peri-Lusta thread. (3) I know the foundation material you mean. It is called Ideal Glacé, I think, and is a speciality of Mr. Robinson Brown, the Silk Warehouse, Macclesfield. He has (or had) just that shade of green. I had a black silk utility gown made up on that green glacé, and it wore splendidly. The low bodice had a plastron of pale green satin, and the sleeve frills were lined with green—a most successful dress, with berthe collar, and under frills of white Brussels point.

Lady Mine.—(1) I do not think that the tiny "pill-box" turban and the little flat plate of a hat —tilted as they are on Parisian heads—will have any real success here, at any rate for the present. They look so bizarre on English heads. Besides, English girls love big hats, and will part with them with reluctance. However, in Paris, I think you will have to wear the small hat. From your photograph, I think the little turban will suit you best. Call at Messrs. Nicholson's (St. Paul's Churchyard, E.C.), and get them to make you a small French hat to harmonise with your gown.

Elementary.—(1) You could carry out the little suit (No. 5035) with the aid of the pattern and the published lesson thereon. (2) Send to Messrs. Samuel Lewis, the Holborn Silk Market (Holborn Bars, E.C.), for patterns of their wonderfully cheap duchesse satins. (3) You cannot do better than copy the chemise (No. 5036). Omit the skirt frill, and you can leave out the shoulder pieces of lace, merely edging neck and armhole.

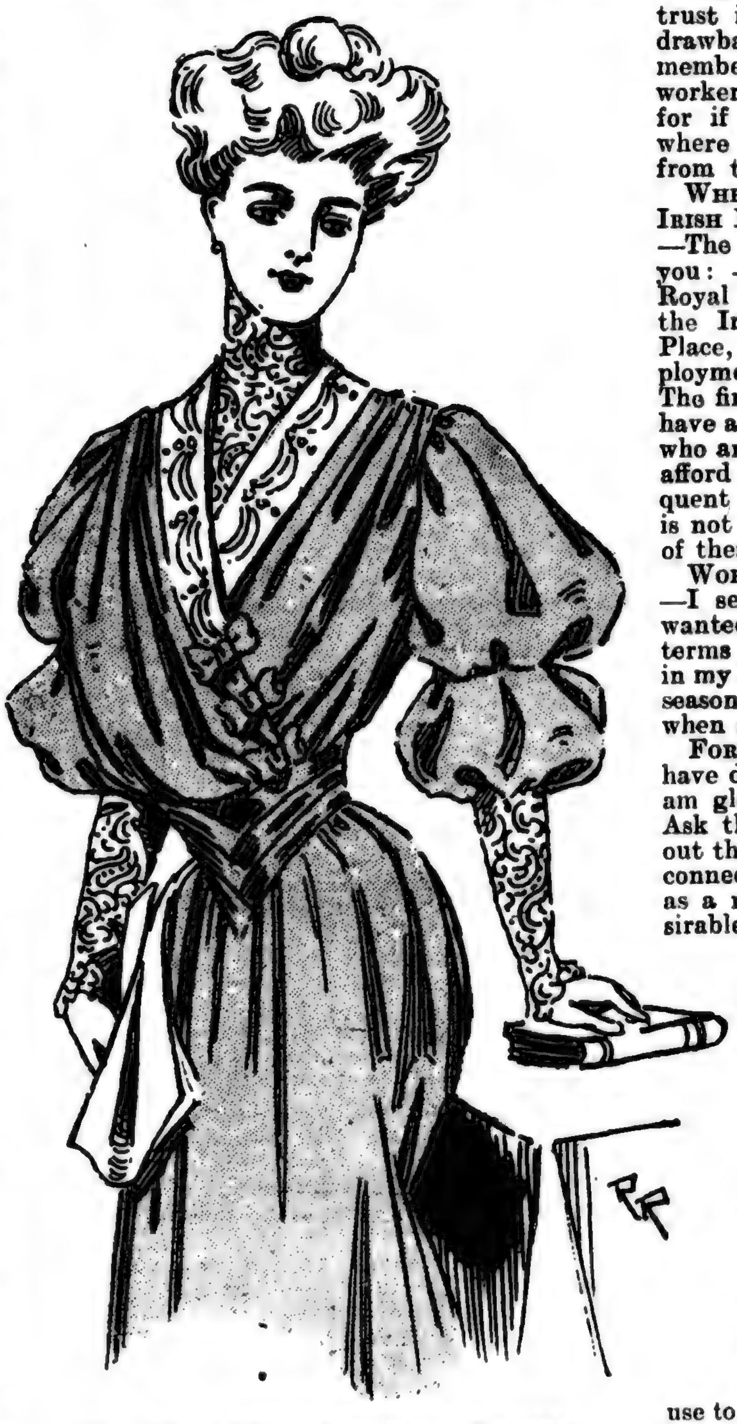
Bridal.—(1) For the going away dress, cream face cloth would be lovely. Have a full skirt (No. 5034) and a little full basqued French coat (the Free Pattern, or else No. 5024). Trim the skirt with a band of green velvet, outlined with white-and-gold braid, and have collar and cuffs faced with braided velvet. (2) A beautiful bridal dress was illustrated last month, and you could use the Court dress design on page 15, by introducing a yoke and lower sleeve of tucked satin or lace-over-satin. Be careful not to have the *yoke transparent*. The high bodice is the right thing this year for bridal gowns. (3) As the dress has been made for a much more slender and shorter figure, I think you would do better to send it to Mrs. J. Stainfield (80, Wells Street, Camberwell). She will give you a very good price for it as it is so up-to-date, and it would want so many additions to fit you that I am afraid the whole thing would be spoiled. (4) Some capital new sleeves are given on page 38. I will deal more fully with sleeve renovations next month; but for a hint see page 6. Many thanks for your kind appreciation. We try, I hope not unsuccessfully, to combine real elegance with what is thoroughly practical.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss W. Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

(Continued from page 31.)

Dressmaking Wanted at Ladies' Houses (Mrs. D.).—Ladies residing in or near St. John's Wood may be glad to know of you, especially as the busy season for dressmaking is now approaching. It is trying to be out of work after having been in one post so long.



No. 5101. Smart Afternoon Blouse.

For Description see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Dressmaking at Ladies' Houses (Miss G.).—I have recommended you whenever the opportunity has offered, but, of course, your name goes down with those of others, and possibly if you do not live near the inquirers they do not trouble to write to you. Still, I will certainly not forget you. Would you care to apply to the lady who wants blouses made, mentioned in this issue?

Swedish Gymnastics (Miss S.).—Thank you for your letter. The lady had already communicated with me.

Dressmaking at Home or Out (Miss E. S.). —You have certainly been much tried, and I trust in future that you will have no more drawbacks to your work. I will certainly remember you when anyone inquires for a worker. Yes, I think Bayswater a good centre, for if you have to go to ladies' houses elsewhere there are such facilities for travelling from there.

Where to Dispose of Wood-carving and Irish Lace, and How to Get Orders (Miss D.). —The following addresses may be of use to you: — Home Arts Industries Association, Royal Albert Hall, Kensington Grove, S.W.; the Irish Industries Association, 21, Lincoln Place, Dublin; the Central Bureau for Employment for Women, 4, Hume Street, Dublin. The finest make of lace, of course, will always have a certain market, but I fear the big shops, who are naturally the largest customers, cannot afford to pay very high prices, with a consequent loss to the worker. Wood-carving, too, is not easy to dispose of. Let me know if any of these are of use to you.

Work Wanted by Good Dressmaker (E. H.). —I sent you my correspondent's address who wanted a good bodice hand. Did you come to terms with her? I am putting a notice for you in my Register. Just now is, of course, the slack season of the year, but things should improve when spring comes in.

Foreign Orders Wanted (A. P.).—I think you have done very well through this Bureau, and I am glad your foreign orders are so successful. Ask the lady to recommend you to her friends out there. It is the best way of extending your connection. I give your name with others, but as a rule the nearer London is considered desirable, in case of alterations, &c.

HOUSEHOLD MANAGEMENT.

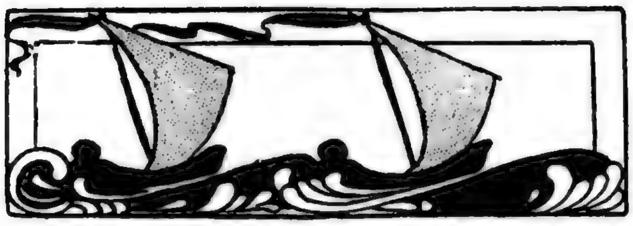
Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

For answers on this subject, see page 34.

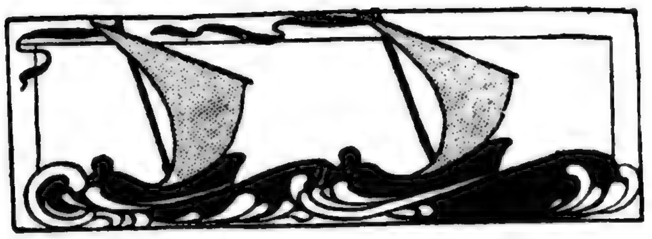
ETIQUETTE.

Letters to be addressed to "Duenna," "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Club.—(1) Most of the subscriptions amount to five guineas yearly. It is in Dover Street, where are several of the best ladies' clubs. (2) I think not. No clubs are social. People there mix exclusively with the friends and acquaintances made outside. Unless you are introduced freely by somebody of importance there who knows all the best habitués I think you will find a club of little use to you in that respect. On the contrary, both men and women in their clubs are somewhat icy and "stand-offish" to the lonely newcomer who knows practically nobody but the one or two ladies who have backed her application.



Health and Personal Attention.



All Letters to be addressed to "Mistress Anne Page, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Elizabeth.—There is no reason at all why, at your age, when you are just in the prime of life, you should not increase your personal attractiveness by widening your chest and developing your bust. Rub into your bust, night and morning, some of "Dr. Anna Kingsford's Fatima Lotion" (only to be obtained from Mr. Mason, 25, Bank Plain, Norwich, and price 5s.), and you will see a wonderful improvement in a few weeks' time. You will get the good effect all the sooner if you practise deep-breathing exercises daily, and also do the following before your bath each morning: (1) Stand as straight up as you can, arch your chest, bring your arms forward in front of it, then throw them back as far as ever they will go, and try to make the backs of the hands touch. You must be sure not to poke your chin forward while doing this. (2) Stand as before, draw a deep breath while you have your arms held loosely down at your sides. Hold the breath as long as you can, then let it go slowly. Then make circles with your arms, always throwing them backwards.

Kink.—A little "make-up" is very excusable in a case like yours, but it must be artistically done with preparations that will not injure the skin. I can confidently recommend you to use the contents (Beauty Cream, Liquid Rouge, Beauty Powder, Beauty Lipsalve, Beauty Eyelash Pencil, &c.) of the wonderful "Beauty Box" which Mme. Alice Cross, Dept. M.J. 70, Newman Street, Oxford Street, London, W., sends, post free, for 5s. 6d., once, to our readers. Ask her to enclose a paper of full directions such as she showed me, and if you follow these you will look lovely, but will not appear to be "made-up" at all.

Marion.—In order to become fatter you should eat nuts and cereal foods, have golden-syrup and cream with your porridge for breakfast, drink Epps's cocoa instead of tea and coffee, eat potatoes, parsnips, beet-root, and such vegetables, and also eat sweet fruits. As much new milk as you can drink and digest will be good for you.

Emmie.—Try to cure your tendency to eczema as soon as possible. To this end anoint the affected skin each night with the "Cream of Sulphur," sold for 2s. 9d. by Mr. Mason, 25, Bank Plain, Norwich, and to purify your blood take a course of "Clarke's Blood Mixture," which you can get from any chemist. You must most carefully avoid eating anything that is salted, bacon, ham, kippers, bloaters, haddock, salt-beef, tongue, lobster, crab, shrimps, and things of that sort, and never add salt to any of your food.

A. R. S.—(1) The only lotion with which I am acquainted that will remove such scars as you describe is "Earle's Antiseptic Bleach," which costs 6s. 9d., post free, from Mrs. Earle, 92, Bold Street, Liverpool. Ask her for special directions for your own case, and if you follow these the scars will gradually go away from your face. (2) If your natural complexion is really too red you should wash your face in equal parts of milk and warm water frequently, and apply to it twice a day a lotion which you can make for yourself in this way: scrape an ounce of freshly dug up horse-radish roots, and soak these shavings for four hours in a pint of buttermilk fresh from the dairy on the day of churning. Strain, and apply with a bit of soft cambric. Let it stay on for half an hour, then wash off with milk and water.

Lady Louise.—To make your teeth beautifully white, and to prevent decay, I confidently recommend you to use "Fragrant Floriline," a delicious liquid dentifrice, which you can obtain from any chemist. Wet your brush first, then sprinkle a few drops of the fluid on this, and use, and I know you will be delighted with the result.

Carissima.—An immediate darkener for the eyebrows and eyelashes, that cannot possibly injure the eyes, is sold by Mrs. Adair at Carleton House, 83, High Street, Birmingham, for 2s. 6d.,complete with the right brush for applying this "Ganesh Water Cosmetique," as it is called. This box will last you practically a lifetime, because you just wet the brush in cold water, and rub it very lightly along the black bar in the box, and it will be quite sufficient for your purpose. The great thing is not to colour the skin with it, but to take it lightly in a pretty arch along the hair of the eyebrows. Then you get an artistic effect that strengthens the face, but that seems to be quite natural.

Weena.—With a skin like yours, having a strong tendency both to greasiness and to hairiness, you cannot be too careful what you use on your face, because you do not want to increase either of these tendencies. To begin with, do not use soap for cleansing, but a paste made with "Pomeroy Prepared Oatmeal" which you can obtain for 1s. a bag from Mrs. Pomeroy's, 29, Old Bond Street, London, W. Then again, when you powder, a dry face-powder seems to be of no use to you, and you are naturally afraid to use a liquid one for fear it may contain glycerine, or some other ingredient that may encourage the superfluous hair. Now, I can with all confidence recommend you to use the "Liquid Powder" sold for 3s. 6d. a bottle by the above Mrs. Pomeroy. It will help to cure the greasiness and to improve the colour of your complexion, while it will immediately give you the appearance of having a lovely skin of your own. If the superfluous hair is only in the downy stage, you can make it practically invisible by painting it daily with the "Bleaching Fluid" (1s. 6d.), sold for the purpose by the same Mrs. Pomeroy, but if it is really hair, your wisest course will be to have it at once removed by Mrs. Pomeroy by means of electrolysis. The "cure" will then be perfect and permanent.

Needle-Worker.—(1) You can keep your hands cool, as well as white, by dipping them in a basin of vinegar and water (equal parts, cold), and then drying them carefully with a soft and perfectly dry towel. (2) To prevent your feet perspiring so unpleasantly, have a foot-bath every night, and in this put some powdered alum. Dry, and then powder well with "Mason's Niphetos Powder" (1s. 2d., from Mr. Mason, 25, Bank Plain, Norwich), and in the morning dust them again with this, putting some between each of your toes. (3) This perspiration in hands and feet at this time of year shows that your nervous system sadly wants more tone, and to get this you should take, night and morning, a teaspoonful of the above Mr. Mason's "Essence of Coca" (1s. 9d. a bottle) in a teacupful of warm milk. You will find this very strengthening.

Chagrined.—You are quite right; excessive stoutness, if allowed to increase, does endanger the health, and you will be wise to try by every rational means to get down again to your normal size. Take a course of "Dr. Ritter's Specific" (2s. 6d. for a bottle of these tiny, tasteless capsules from Dr. O. E. Horn, D.Sc., Parkwood Road, Bournemouth), which are perfectly harmless, and very efficient if taken steadily for a reasonable time; give up white bread, and eat Dr. Allinson's Wholemeal Bread (of which you can get particulars, with the name of the nearest baker who sells it, from Dr. Allinson, 619 Room, 4, Spanish Place, Manchester Square, London, W.), and go for long walks right into the country every day. You will soon feel lighter and more bouyant, and look it.

Mother of Two.—(1) You will find excellent instruction for smocking children's garments, as well as blouses and things for yourself, in Nos. 5 and 21 of "Myra's Library of Needlework." Messrs. Beeton and Co., 10 and 11, Fetter Lane, London, E.C., will send you the two together, post free, for 3d. (2) To correct the tendency to stoop in your elder child, let her wear a "Dolabel Shoulder Brace" (made to her own measures for 4s. 6d. by H. Sampson and Co., Dept. M., 33, Ferntower Road, Newington Green London, N.), which is very comfortable, and which will get her back straight again. (3) To prevent such painful chapping in their little faces, wipe their skin very dry before they go out for their daily walks, and as soon as ever they come in from them put a teaspoonful or so of "Beetham's Lait Larola" (1s a bottle, at any chemist's) on the corner of a soft towel, and wipe their faces this time with this. It is soothing, and tends to make the skin fine.

Amabel.—(1) Personal hygiene must be most carefully attended to, or you will always be subject to those pimples. In your case, a dessertspoonful of "Eno's Fruit Salt" in half a tumbler of water, the first thing on rising, will be a good and sufficient aperient. (2) Rub into those inflamed spots every night until they are quite cured a little of the "Cream of Sulphur" (2s. 9d.), made by Mr. Mason, 25, Bank Plain, Norwich. This is so very certain a cure for diseases of the skin, whether of the nature of pimples or eczema, that I can strongly recommend it to you.

Wynn.—You can get a tail of hair for a ridiculously small sum (one twenty-two inches long only costs 7s. 6d.) from the Universal Hair Manufacturing Co., 84, Foxberry Road, Brockley, London, S.E. Send a small piece of your own hair as a guide to colour, and it will be perfectly matched. Those very large nets (made of real hair) for keeping the hair neat, from the Pompadour in front to the coil at the back, are sold at the same place for 2s. the half-dozen. Let these be matched to your hair and they will never show.

Beatrix.—(1) "Imperial Hair Dye, No. 4" (2s. 6d., from Brodie and Co., 41, Museum Street, London, W.C.) will bring back that beautiful auburn tint to your hair. (2) I can personally recommend the "H.S." Corsets, as being splendidly cut and equally good wearing. Your own draper can get them for you, but should he make any fuss over this, and try to sell you some other make, send the measure of your waist, and 8s. 11d., to H. Sherwood and Co., Ltd., Dept. C., 12, London Wall, E.C., and they will return you a thoroughly good, elegant, and durable pair. Of course, you can get them in cheaper makes, 2s. 11d., 3s. 11d., and so on up to £1 1s., but you will find the 8s. 11d. as good a pair as you can wish for.

Annie.—Yes, you can have your superfluous hair removed as well in Birmingham now, as you could if you came to London. The skilful lady at Mrs. Pomeroy's branch establishment, Central House, 75, New Street, Birmingham (the Town Hall end of New Street), was trained by Mrs. Pomeroy, of 29, Old Bond Street, London, our premier electrolysist, and worked under her immediate supervision for several years, so you can go to her with every confidence that she will take away your blemish permanently, and without leaving any scars in your skin.

Kiera.—The best and the easiest way to perfume your hair is to wear, during sleep, "The Pomeroy Perfumed Cap," to be obtained from Mrs. Pomeroy, 39, Grafton Street, Dublin, or from her head establishment, 29, Old Bond Street, London.

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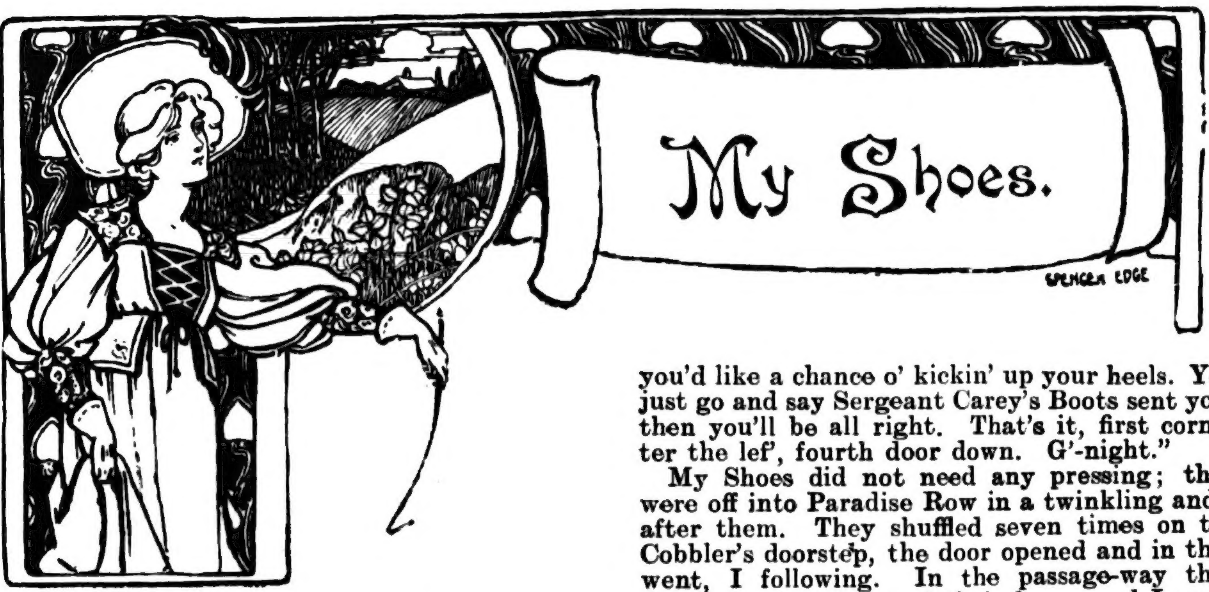

My Shoes.

MY Shoes were sitting on a shelf under my dressing-table, where I generally keep my foot-gear. I had taken off My Boots and had placed them outside my door, and as I was tired I tumbled into bed, and, putting out the light, lay very still, though wide awake. I lay so quiet that my furniture thought I was asleep and began to chatter, as I suspect it generally does at night. The Wardrobe and the Chest of Drawers were talking of the fashions, and the Washstand was lecturing the Towel-horse on the care of the complexion. I did not listen to them, however, for I heard My Shoes having a discussion with My Bedroom Slippers (which were lying close to me under my bed).

My Shoes announced that they intended to start that very instant to see the world. Then I heard them go tip-toeing across the room and out of the door, which stood ajar, and quick as thought I slipped out of bed in the dark and followed them. I think their courage failed a little on the landing, as I heard them trying to persuade My Boots to join them.

"Not likely," those muddy veterans answered gruffly; "but since you've set your hearts on starting we must see if we cannot help you. To-day is St. Crispin's Eve, and there is a nought and a three in the number of the year. If you shuffle your soles seven times on the threshold all doors will open for you to-night, only don't forget to tie your laces in a Double Russia knot before you go out."

"We won't," said the Shoes; "but why?"

"Why? Because if Shoes were to be seen running about without a wearer—in the dead of night, too—there'd be trouble. It's unusuable, and therefore sure to be wrong in the eyes of the police, and of most other folk as well. The knot will make you invisible till it is untied."

I heard them go pattering down the stairs, and then scuffling by the mat, and then the front door opened and shut very softly. I was too excited to think of cold and other objections. I rushed downstairs, tying my pyjama-cords into a Double Russia knot as I went (luckily, I knew how). Then I shuffled my bare feet seven times, just to see what would happen. Sure enough, the front door opened itself, and I ran down the steps into the street. I looked round eagerly, but My Shoes were nowhere to be seen. They had become invisible. So had I, as I discovered a moment afterwards, for a policeman, coming suddenly round the corner, actually trod on my left great toe without noticing me. Stifling an exclamation of pain, I turned and followed him softly down the street, for I had seen something interesting. The pavement was a little damp, and the Policeman left his footprints on the shiny wet asphalte as he walked, and as I looked other footprints formed themselves just behind his. My Shoes were following His Boots down the street—that was evident.

"Darncing," the Policeman's Boots were saying as I came up, "Darncing is a thing as we in the Force don't take much stock in. There's a ball at the Cobbler's in Paradise Row to-night. Golden weddin' o' the Last an' Awl. They was a-beggin' an' a-prayin' to us to go when we was round there bein' soled t'other day, but 'Jooty is jooty,' we ses, that's what we ses. Still, seein' as you're young an' flighty yet, maybe you'd like a chance o' kickin' up your heels. You just go and say Sergeant Carey's Boots sent you, then you'll be all right. That's it, first corner ter the lef', fourth door down. G'-night."

My Shoes did not need any pressing; they were off into Paradise Row in a twinkling and I after them. They shuffled seven times on the Cobbler's doorstep, the door opened and in they went, I following. In the passage-way they shook the knots out of their laces, and I could see them again; they were brushing themselves very carefully on the mat.

We entered the shop. It was a gay scene. The moon, kindly aided by the street lamp just outside, shone in through the unshuttered window, illuminating the ball-room in a most festive manner. On the Cobbler's bench were seated the Last and the Awl, receiving the congratulations of their friends. Simpering young slippers sat round the walls, while the boots hung about the doorways, creaking and laughing together and waiting for the dancing to begin. Then the music struck up: it was very beautiful and inspiriting. The leader of the orchestra was the Wind, who led off with an exquisite solo through the keyhole; in due order the Kettle and the Glue-pot on either side of the fire joined in. The Boots quickly provided themselves with partners, and soon the floor was covered with circling couples.

Presently a pair of Top Boots that I had noticed hanging about in an aimless manner came and leant against the cask on which I was perched. They did not say anything, but merely stood looking pensively at the dancers. As they were a good deal in the way of the latter, it was not long before an amiable old pair of Wellingtons came puffing up and offered to introduce the "Tops" to partners.

"Grey Satin Slippers over there—charming pair, m'sure—not dancing just now—give you this valse if you asked prettily—like to see young people enjoying themselves—come along."

The Wellingtons shone all over with polish and good nature, but the Top Boots only drew themselves up very stiffly.

"Thank you, we don't daunce," they said.

"Bless my soles!" snorted the Wellingtons. "I expect you mean you can't."

"We can," said the Top Boots impressively, "but we don't."

At this I heard a faint laugh behind me, and a very pointed pair of Patent Leathers approached and asked (in an American accent) if the Wellingtons would introduce them to the Grey Satin Slippers. These latter were not perhaps quite in their first youth, but they were very elegant indeed, and danced divinely. Soon they and the Americans were twirling round the room to the admiration of everyone who saw them. I noticed, too, that each time they passed the barrel, the Patent Boots steered in such a way that their partners' grey satin heels came down somewhat sharply on the toe of one or other of the supercilious Top Boots. As these still refused to move out of the way, several other dancers followed suit, and soon the whole circle were in a conspiracy either to make the "Tops" get a pair of partners and dance themselves or to force them to make room for others. The "Tops" stood it for some time, but at last scratches and dents began to appear on their beautiful shiny toes, and this was more than they could bear. Muttering angrily, they approached the only disengaged pair of Shoes in the room, and with scant ceremony whirled them off among the dancers.

Up the middle and down again the reckless Top Boots pranced and kicked. Laces snapped and buttons rolled on the floor at every stride. It was a disgraceful exhibition of temper, and you can imagine my horror when I saw that the partners the "Tops" had chosen to assist them in their evil deeds were none other than My Shoes—my own polished, quiet, and, as I had fondly believed, respectable Shoes.

Laughing and creaking with excitement, they and their partners whirled along, kicking and stamping in a way of which, had I not seen it, I could not have believed them capable. I was never so ashamed of any belongings of mine in my life, and jumping from the barrel, I endeavoured to catch them and put a stop to their scandalous behaviour. The crowd was thinner by this time, two or three pairs of Slippers had fainted, and were being dosed with kid reviver in corners, while several of the Boots were trying to stop the culprits, and others were endeavouring to cure their own abrasions with applications of cobbler's-wax and heel-ball. I waited till My Shoes and their partners circled near me, then, with a sudden grab, I caught my erring footgear, clapped them on my feet, and ran into the street, the untied laces flapping round my ankles, and the soles fairly squeaking with fright and excitement. I dashed round the pillar-box at the top of the Row, and ran crash into the Sergeant, who was standing behind it.

He tumbled one way and I another, but, with great presence of mind, he caught at his whistle and blew a loud blast as he lay on his back on the pavement. Then he scrambled to his feet, and began shouting:

"Stop thief." "You com-ere," "I see you." "Don'yousposefortothinkyoucangetterway," until I was quite puzzled; however, as I always make it a rule to do exactly what the police tell me, I picked myself out of the gutter and came towards him. To my consternation he fell on his knees with a howl of terror, and, drawing his truncheon from his belt began to hit out wildly at my feet. I kept dodging and dancing to avoid his blows, and the more I dodged and danced the louder he yelled and the faster he struck. For a moment I thought he had gone mad, but then the true explanation of his conduct flashed upon me.

I was still invisible, but my shoes were not. I had omitted to retie their laces when I ran out of the Cobbler's shop! No time was to be lost. I turned and fled.

When I woke next morning, intending to do summary justice on my criminal highlows, there sat My Shoes, perched side by side on the shelf, without a speck on their shiny leather, and looking as if Meltonian Cream would not melt in their eyelet holes.

◆

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Competitors must write their Cookery Recipes and Household Hints on *separate sheets*, and put their name and address on each. The sheets can then be pinned together with each coupon.

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MARCH, 1905.

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The Result of the Competition will be published in the May number.

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Miss Jarrett, 4, Whitehouse Road, West Croydon.
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Mrs. E. Kenny, 3, Lower Kevin Street, Dublin.
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Madame Léonie, 26, Grafton Road, Mutley, Plymouth.
Miss W. Lewis, "West View," Sidbury, near Sidmouth, Devon.
Miss Lowson, 1, Buckingham Terrace, Maryfield, Dundee.
Miss McDougall, 24a, India Street, Edinboro'.
Miss M. Manson, 94, Woodland Road, Upper Norwood, S.E.
Mrs. F. C. Monk, 81, Loder Road, Preston, Brighton.
Madame Emilée Montandon, 1, Devonshire Road, N.
Mrs. Montague, 2, Stopford Road, Manor Place, Walworth, S.E.
Miss Moorman, Tivoli Gardens, Tivoli Road, Cheltenham.
Mrs. Moses, 320, Grimesthorpe Road, Sheffield.
Madame Nelson, c/o Mrs. Sharp, Vicarage, Addlestone, Surrey.
Miss S. R. Newing, 3, La Belle Alliance Square, Ramsgate.
Miss Page, 76, Middleton Road, Dalston.
Miss Parker, 9, Tytherton Road, Tufnell Park, N.
Madame Pearson, 38, Brooke Road, High Street, Stoke Newington, N.
Miss L. Pearson, 13, Kempson Road, Harwood Road, Fulham, S.W.
The Misses Percival, 24, Tower Street, King's Lynn, Norfolk.
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Miss H. Price, 9, Beachcroft Avenue, Southall.
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Miss Rainger, 12, Honiton Road, Kilburn.
Mrs. Rawlinson, 7, Frederick Street, Gray's Inn Road, W.C.
Miss A. E. Rees, 240, High Road, Tottenham, N.
Madame Rene, 1, Denmark Terrace, New Brighton, Cheshire.
Madame Ritter, 27a, Sale Street, Cambridge Terrace, W.
Madame St. John, 147, Willesden Lane, N.W.
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Miss E. Wells, 36, Gore Road, South Hackney, London, N.E.
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Mrs. White, 68, Albion Grove, Hemingford Road, Barnsbury, N.
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